SPECTRUM III

The Best in Contemporary Fantastic Art

THIRD ANNUAL COLLECTION EDITED BY

CATHY BURNETT & ARNIE FENNER

with **JIM LOEHR**

Spectrum III

Edited By
Cathy Burnett & Arnie Fenner
***with* Jim Loehr**

Heroes and villains, monsters and angels, astronauts and aliens and everything in between burst to vibrant, colorful life within the pages of *Spectrum 3, The Third Annual Collection of the Best in Contemporary Fantastic Art.*

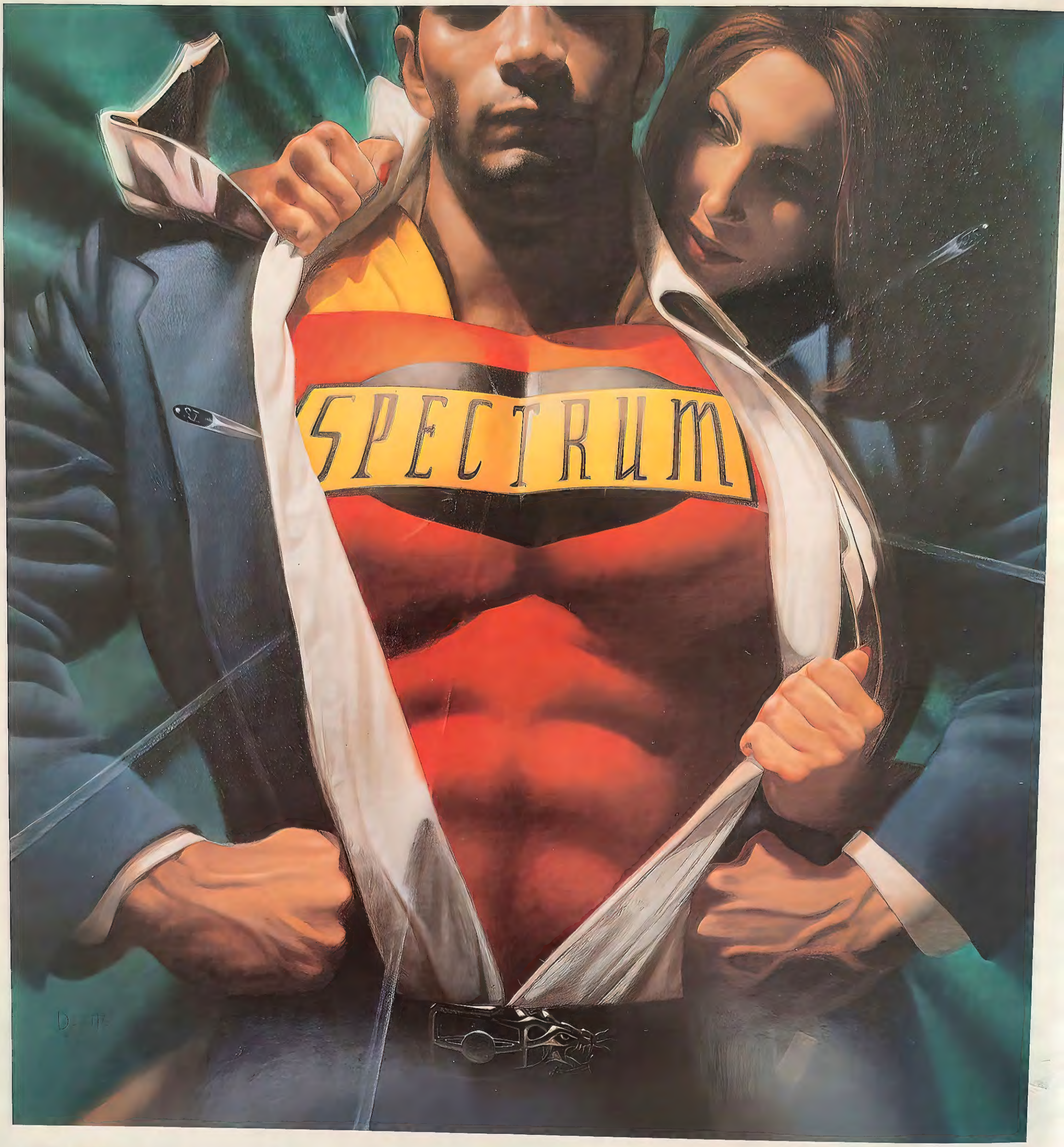
Selected by a blue-ribbon jury of artists, designers, and art directors, *Spectrum 3* follows upon the heals of its Locus and Chesley awards-winning and Hugo award-nominated previous volumes with an exciting array of magnificent work by the world's leading creators.

Featuring nearly 250 drawings, paintings, and sculptures by over 100 artists, *Spectrum* has become one of the most anticipated books of the year for aficionados of fantastic art. New to this year's edition are an illustrated "Year in Review" which charts the highlights of the field and a section devoted to 3-D creations. Readers will also find the winners of the Association of Science fiction & Fantasy Artists' annual Chesley Awards along with *Spectrum*'s recognition of its second Grand Master Award recipient Don Ivan Punchatz.

If you want to explore other worlds and altered realities, places that never were and futures that might be, you'll need a guidebook.

This is it.

Spectrum III



Spectrum 1995
Call for Entries Poster
Painting & concept: JOSEPH DeVITO
art director/designer: Arnie Fenner
medium: oil on board
size: 16"x20"

Spectrum III

The Best in Contemporary Fantastic Art

Third Annual Collection

Edited By

Cathy Burnett & Arnie Fenner

with **Jim Loehr**

UNDERWOOD BOOKS
Grass Valley, CA
1996

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Special thanks to Rick Berry for his continued support and enthusiasm.

Dedicated to the memory of
GEORGE W. FENNER
1922—1995

Recipient of 3 Bronze Stars for valor
during the Battle of the Bulge.
Computer banking pioneer.
Scoutmaster.
Community leader.
Loving husband of 51 years.
Doting grandfather.
A man anyone would be proud to call "Dad."

I was fortunate that he was mine.
A.F.

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Cathy Burnett, Arnie Fenner & Jim Loehr

We like to think of each volume of *Spectrum* as a multi-faceted time-capsule that future readers can delve into as a reference guide to the ongoing evolution of fantastic art and the people who create it.

The additions and changes to this third collection are meant to build upon that perception.

The volume of dimensional entries to this year's competition and the unique sensibility of creating 3-D work warranted the separate category you'll discover in the pages ahead. Whereas the "Year in Review" is more of an experiment: it's not an easy task to track trends and highlights of a field as broad and varied as fantastic art and its inclusion in future volumes will depend on how close it comes to achieving its goals. We are also planning on instituting a "Hall of Fame" next year.

Some readers and critics have raised the question as to how work is selected for the *Spectrum* annuals. Or, more directly, "How can this be a 'best of the year' compendium if *fill-in-your-favorite-artist's-name-here* isn't included?"

The field of fantastic art is so incredibly large and diverse that it is virtually impossible for any editor or group of editors to see even close to a majority of the work produced each year—despite intent and diligence something of value would inevitably be overlooked. And even if that approach were taken, the logistics of tracking down usually uncredited artists' addresses and finding out if they wanted to be a part of this book would be a time-consuming nightmare.

The *Spectrum* call-for-entries competition wasn't established to pit talents against each other; rather, it was the only way that we could insure that a jury of creatives had the broadest selection from which to choose and that the artists participate because they *want* to be a part of the process. The rotation of judges each year helps to promote diversity and our attempts to reach an ever-increasing range of creatives, both in the U.S. and abroad, is evidence of our desire to see this project grow. For some there will be disappointments: not everyone who submits work will have it accepted, regardless of status, popularity, or financial success. Likewise, there will always be some artists who choose not to participate and might seem conspicuous by their absence. Hopefully time will change their minds.

But as we've stated from the beginning, reputations and politics don't enter into the equation for *Spectrum*: quality will always be the criterion for inclusion in these annuals.

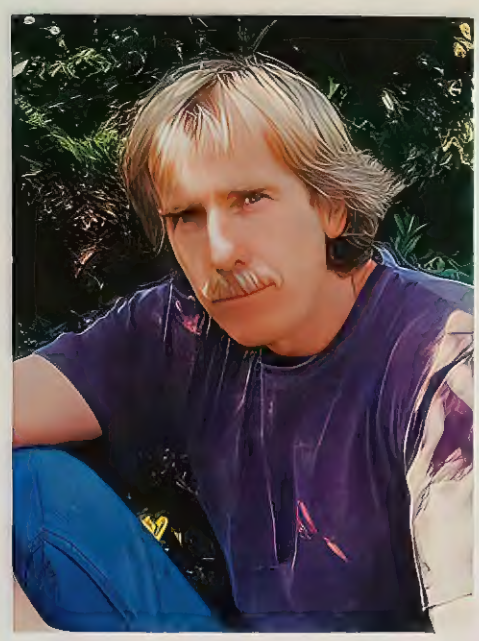
If that doesn't constitute a subtitle of "year's best", then nothing will.

Our thanks to the creative community for their continued support, to the jury for the arduous task of selecting work for this annual, and to the book-buyers who have enthusiastically embraced this series. With your help we'll be around for quite some time.

Only through art can we emerge from ourselves
and know what another person sees.

MARCEL PROUST

THE SPECTRUM JURY



Gary Ruddell
artist

Harlan Ellison
writer/designer

Photograph Christer Åkerberg/Sweden

Bill Nelson
artist

Mike Mignola
artist

Terri Czeczko
art director
Asimov's SF Magazine
& Analog

Jill Bauman
artist/artists' representative

Denis Kitchen
artist/publisher Kitchen Sink Press

Jaunchatz
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Spectrum

GRAND MASTER AWARD

DON IVAN PUNCHATZ

To understand Don Ivan Punchatz, picture him as an artistic chameleon, someone who is able to smoothly change from photo-realist to cartoonist to surrealist to graphic designer as the assignment or his temperament dictates. And while Punchatz has a closet full of stylistic hats he has worn throughout his career, high quality and enormous talent are the two constants that set his art apart from the pack.

Born September 8, 1936, Punchatz grew up in New Jersey ("I was like a real hick," he says) and was entranced by the animated Disney films, the E.C. comics work of Jack Davis, Frank Frazetta, and Wally Wood, and Hal Foster's *Prince Valiant* and Burne Hogarth's *Tarzan* newspaper strips. With his mind set on illustrating comic books he was awarded a scholarship to the School of Visual Arts upon graduating from high school and, surprisingly, fell under the tutelage of his boyhood idol Burne Hogarth.

Hogarth gently dissuaded Punchatz from a career as a cartoonist by introducing him to the broader world of illustration and art history that existed beyond comics. The influence of Salvador Dali, Magritte, and Hieronymous Bosch began to show in his work. Punchatz augmented his education at the School of Visual Arts with 2½ years of night classes at Cooper Union. After graduation he went to work for the New York advertising agency Warwick & Legler, eventually becoming a TV ad-campaign art director.

Drafted in 1959, he worked as a medical-training illustrator at Fort Sam Houston in San Antonio, Texas, while maintaining a freelance career and a career in fine arts. Upon his discharge Punchatz accepted a job as art director for the Pittsburgh agency of Ketchum, MacLeod & Grove. In 1969 he decided to move back to Texas so his children could grow up near his wife's family. Shortly thereafter Punchatz's legendary Sketchpad Studio was born. Employing students he spotted while teaching illustration at Texas Christian University as interns, The Sketchpad became an exciting training ground for some of the nation's top artists, including Stan Watts, Gary Panter, Ray-Mel Cornelius, Roger Stine, Jose Cruz, Georganne Deen, Michael Wimmer, Steve Pietzsch, and Melinda Bordelon.

From *Time Magazine* to Exxon to Pepsi to *National Lampoon* to Berkley Books to *Playboy*, Punchatz's roster of A-list clients is as long and enviable as his list of artistic awards and honors: the quality of his art, regardless of subject matter, sets standards most can only dream of attaining. His work fetches handsome prices in fine art galleries and he is represented in the collections of several major museums, including the Smithsonian Portrait Gallery. Funny, outspoken, and selectively anti-authoritarian, Don Ivan Punchatz is a groundbreaking maverick, not only in the field of fantastic art, but in the worlds of commerical illustration and fine art as well.

The Sketchpad alumni bestowed upon him the title of "The imperial, majestic studio chair of our lord and leader, the ever powerful, dragon and monster renderer and knight of nights, our humble master, giver of paychecks, the illustrious Don Ivan Punchatz."

He's all of that. And more.

born September 8, 1936

Spectrum

THE YEAR IN REVIEW

by Arnie Fenner

Fantastic art, in all its varied forms, is not limited to a handful of magazines or publishers; it's part of the mass consciousness with an appreciation that is cultivated from infancy. There is a fascination with places and people and things that have never been and there are artists and advertisers and publishers and producers happy to provide images to cater to the interests of a world-wide market.

And it's impossible to keep track of everything of value and interest, especially on an international scale. With that in mind, this review is one person's perceptions of the previous year's highlights (primarily *American* highlights at that) and is not exhaustive or all-inclusive by any stretch of the imagination. Anyone involved in any capacity with the fantastic arts is encouraged to provide news, insights, sample products, and observations to us at the Spectrum Design address (listed in the back of this book) for possible inclusion in next year's review.

ADVERTISING

Perhaps no where else in the world of graphics has the computer had as profound an effect as it has had on the field of advertising. Adobe's Photoshop program in particular has changed the way art is being created: the ability to collage, layer, manipulate, paint, and retouch at the click of a mouse (provided you're computer savvy) has inexpensively opened a world of possibilities. It's sobering to look over the previous year's crop of movie posters and realize that the lion's share were created using Photoshop or a similar paint program.

Too, since advertising is historically a short deadline, faceless—with some exceptions—industry (the product is what's supposed to draw your attention, not who called your attention to it), it's natural that computers have gained such ready acceptance and use in the industry.

Which isn't to say that traditionally created art has lost its appeal to advertisers, including software giant Microsoft, whose Canadian ads featured a surreal carnival scene painted by Brad Holland. 1995 saw a wealth of wonderful work for a who's-who of clients by Mark English, John Rush, Jerry Lofaro, Gary Kelley, Carter Goodrich, Daniel Craig, Bill Nelson and literally an army of others. Many believe the most memorable thing about the film *Cutthroat Island* was Drew Struzan's poster. Of special note were Bill Mayer's series of wacky monster paintings for a variety of companies and Mark Fredrickson's schizophrenic, forced-perspective fantasies for everyone from clutch manufacturers to paper companies.

Cover artwork by Chris Moore

EDITORIAL

The transformation of *Omni* from a newstand magazine into an on-line entity was a sad end for a highly-visible symbol of success for the science fiction field. Though more of a "science" magazine (despite a perplexing focus on fringe-science topics like UFOs in the last year of publication) than one of fiction, the genre had embraced it as one of its own. The decision to go digital seemed overly optimistic at best—it's doubtful that there are 600,000 readers on the Internet who will have the patience or desire to visit on-line. Reading, like viewing art, is a personal activity; the computer, with all its wonders and despite all the "information superhighway" hype, is still incredibly artificial and impersonal.

The magazine, as in years past, featured sophisticated, interpretive illustrations by Michael Parkes, Chris Gall, Gregory Manchess, and Gary Kelley among many others, which made *Omni* a showcase for the cutting edge in fantastic art that will be sorely missed.

Science Fiction Age and *Realms of Fantasy* from Sovereign Media both featured a batch of eye-catching covers and interior work by the likes of John Berkey, Brom, Bob Eggleton, Michael Whelan, Luis Royo, and Steven Assel. Each issue has featured an artist profile and have spotlighted the work of such notables as James Gurney, Brian Froud, Vincent DiFate, and J.K. Potter.

The digest-sized genre magazines, *Asimov's Science Fiction*, *Analog*, and *The Magazine of Fantasy & Science Fiction* continued to hold onto their share of the marketplace, perhaps with the help of non-traditional cover art by Chris Moore, Bruce Jensen, Jill Bauman, Kinuko Y. Craft, and Jim Burns. *Asimov's* and *Analog* (both art directed by Terri Czeczko) featured black and white interior illustrations; the work of Alan Clark and Gary Freeman were periodic standouts.

Cover by Bob Eggleton

Small press magazines like *Interzone*, *Cemetery Dance*, *Pirate Writings*, *Tomorrow Speculative Fiction*, and *Marion Zimmer Bradley's Fantasy Magazine* were markets for professional artists and offered exposure and experience for newer and less well-established traditionalist illustrators. Similarly a host of amateur publications such as *Weirdbook*, *Space & Time*, *Aberrations* and *Eldritch Tales* featured cover and interior art with wildly mixed results. While compensation to artists for these markets is small to nonexistent, they provided a sort of proving ground to novice creatives.

An excellent resource for tracking the news and issues of the science fiction and fantasy field is the monthly *Locus Magazine* (P.O. Box 13305, Oakland, CA 94661. Sample issue: $5.00) which has been a pillar of balanced, well-researched reporting for nearly 30 years. Another source for news and markets is *Science Fiction Chronicle* (P.O. Box 7777, Brooklyn, NY 02892. Sample issue: $4.00).

Naturally, fantastic art turns up regularly in non-genre magazines and newspapers. *Playboy* is still the top editorial showcase for today's best illustrators and, as art directed by Tom Staebler, routinely features stunning work by Wilson McLean, Gary Kelley, Mel Odom, Tim O'Brien, and Kinuko Y. Craft to name only a very few. Anita Kunz, John Collier, and C.F. Payne have produced serious and bitingly satirical art for *Rolling Stone*...and honestly, anyone thumbing through any issues of *Time*, *Boys' Life*, *Texas Monthly*, *New Woman*, *Cricket* or *The New Yorker* was likely to discover worthwhile art by everyone from Don Punchatz to Greg Spalenka to Mark Ryden. And then some.

Artist Michael Whelan

BOOKS

If you disregard calligraphy and flat graphics (arts unto themselves), there are basically two approaches to fiction book cover art: literal (trying to portray a scene from the story) and interpretive (trying to capture its mood). Which is preferable is debatable, but 1995 produced enough excellent work to please both camps.

Through a combination of aggressive advertising and innovative marketing, White Wolf Publishing quickly established its position in the industry. Applying edgy, "big book" design to their projects they guaranteed that their line at least stood out from the other genre publishers. Covers by Kent Williams (*Elric: Song of the Black Sword*), Janet Aulisio (*Von Bek*), and Mike Mignola (*Ill Met in Lankhmar*) were especially noteworthy.

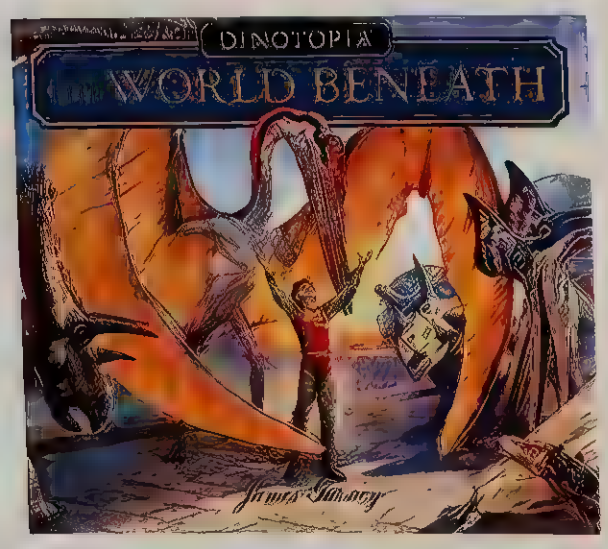
Michael Whelan announced that at the end of 1995 he would start a 2-year sabbatical from commercial illustration to pursue his fine arts career. His exceptional covers for *Beowulf's Children* (Tor), *Crown of Shadows* (DAW), and *Feersum Endjinn* (Bantam) will have to satisfy readers until his return. John Jude Palencar provided beautiful work for *Evolution's Shore* (Bantam) and *The Dream Cycle of H.P. Lovecraft* (Ballantine) while Mel Odom produced wonderful covers for the erotic *Little Deaths* (Dell)

and *Dark Love* (Roc). Other jacket art of note included work by Dorian Vallejo (*The Shape-Changer's Wife*/Ace), Nicholas Jainschigg (*Women at War*/Tor), Josh Kirby (*Maskerade*/Gollancz), Gary Ruddell (*Remake*/Bantam), Courtney Skinner and Newells Convers (*The Wizardry Consulted*/Baen), Vincent DiFate (*Harvest the Fire*/Tor), Jim Burns (*Seasons of Plenty*/HarperCollins), Richard Bober (*Caldé of the Long Sun*/Tor), Dennis Nolan (*Alvin Journeyman*/Tor), Bruce Jensen (*Mainline*/Tor), Stan Watts (*Worldwar: Upsetting the Balance*/Del Rey), Jody Lee (*Hunter's Oath*/DAW), Tom Canty (*The Year's Best Fantasy & Horror Vol. 8*/St. Martin's), Rick Berry (*The Furies*/Tor), and Janny Wurts (*Keeper of the Keys*/HarperCollins.) And that barely scratches the surface! Robert McGinnis, Manuel Sanjulian, Donato Giancola, Don Maitz, Bob Eggleton, Yasutaka Taga, Wilson McLean, Michael Koelsch, Stephen Youll, Les Edwards, and Joe DeVito along with a long list of others created works of art that transcended genre throughout the year.

Bruce Jensen's cover for Mainlin

There were a healthy number of single artist collections in 1995. Britain's Paper Tiger released *Electric Dreams: The Art of Barclay Shaw, Alien Horizons: The Fantastic Art of Bob Eggleton, Hard Curves: The Fantasy Art of Julie Bell*, and *Bodies*, a selection of Boris Vallejo's art/referance photography. Charles F. Miller produced *The Hannes Bok Showcase* edited by Stephen D. Korshak and *Stephen E. Fabian's Women & Wonders*. Morpheus International broke with their tradition of showcasing non-American artists like H.R. Giger and Jacek Yerka and published *The Alien Life of Wayne Barlow* while Arts Nova Press released Alan Clark's disturbing *The Pain Doctors of Suture Self General*. French fantasist Moebius (Jean Giraud) was well-represented with a pair of books, *Moebius: Fusion* (Marvel) and *Virtual Meltdown: Images of Moebius* (Graphitti Design). *DinoPix* by Teruhisa Tajina (Chronicle Books) is a fun photo-illustrated fantasy of saurians roaming the streets. Houghton-Mifflin unveiled *J.R.R. Tolkien: Artist and Illustrator* while Bantam released *The Illustrated Star Wars Universe* featuring the art of Ralph McQuarrie. Dark Horse produced *Visions: The Art of Arthur Suydam* and *Richard Corben's Art Book Volume 2* came out from Fantagor Press.

The best children's books appeal to people of all ages and this year's crop is no exception to that rule.



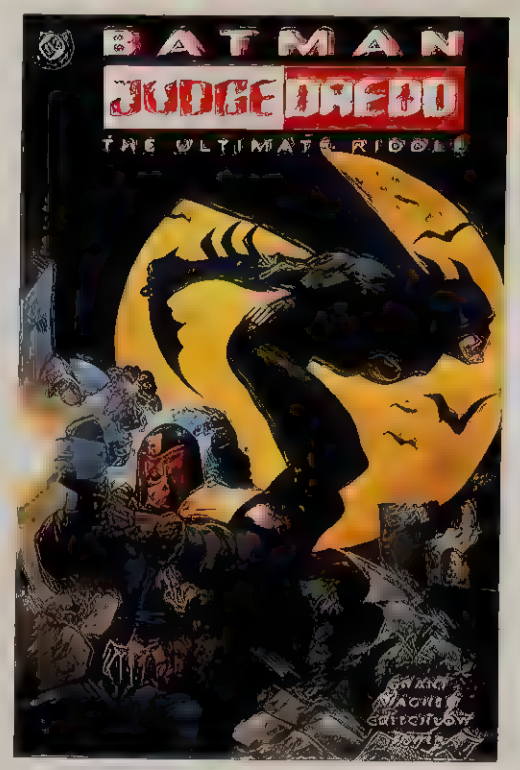
James Gurney returned to the bestseller lists with his delightful *Dinotopia: The World Beneath* (Turner) and there's the promise of a feature film in the works. Leo and Diane Dillon beautifully illustrated *Her Stories: African American Folk Tales* (Blue Sky Press) and Robert Florczak captured the spirit of Maxfield Parrish with his paintings for *The Rainbow Bridge* (Harcourt Brace). Lauren Mills and Dennis Nolan produced a wonderful body of work with *Fairy Wings* (Little, Brown) and Daniel Adel hilariously painted the characters of *The Book that Jack Wrote* (Viking Penguin). David Shannon's paintings for *The Ballad of the Pirate Queens* (Harcourt, Brace) are as gorgeous as Alan Snow's for *The Truth About Cats (Little, Brown)*—they're from outer space you know—are humorous. William Joyce, Lane Smith, Gahan Wilson, and Charles Santore among many more created exceptional and imaginative work for a variety of titles.

Bud Plant is the source of choice for *all types* of illustrated books and artist collections and has been for 25 years. $3.00 (refunded with an order) will get interested parties a profusely illustrated (and indexed) catalog. His address is: Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945.

COMICS

All businesses have their ups and downs, but the comics industry always seems to be in a period of either feast or famine. 1995 was a famine period. Fueled by a speculators' market and media attention in the early

'90s, a slide that started in mid-1994 turned into a jumbled crash in '95. The way comics were sold to retailers changed radically as Marvel bought their own distributor leaving the other two major distribution companies scrambling to sign other major publishers to exclusive deals in an attempt to fill the gap left by #1 Marvel's departure. Overall sluggish sales of comics forced some store owners to diversify product (not necessarily a bad thing) while others went out of business. By year's end, several smaller publishers ceased to exist and even some of the majors canceled complete lines and laid-off staff members.



To add to the industry's headaches comics shops around the country were targeted by the police for obscenity with increasing frequency and the non-profit Comic Book Legal Defense Fund was kept busy bailing retailers out of jail and hiring attorneys. Comics published by Fantagraphics' Eros line and heavy-metal rocker Glenn Danzig's company Verotik were those most often cited for cause.

One positive legal note was *Fabulous Furry Freak Brothers* artist Paul Mavrides' victory over California's Board of Taxation which was attempting to make he and other cartoonists pay the state sales tax as though their work were a commodity instead of an intellectual property (like novels or screenplays), which are exempt. With the backing of other artists, publishers, and comics syndicates Mavrides succeeded in his battle after 5 years of legal maneuvering.

Despite the year's gloomier aspects, there was a volume of innovative, entertaining work produced in 1995. D.C., fueled by the success of their latest Batman blockbuster film (*Batman Forever*), continued to mix their line with traditional superhero favorites and the more off-beat adult oriented Vertigo imprint. Dave McKean's Photoshopped *Sandman* covers and *Mr. Punch* graphic novel, John Bolton's art for the limited *ManBat* series, Tony Salmon's interiors and Mark Chiarello's paintings for *Vigilante*, Rick Berry's *Animal Man* covers, and Carl Critchlo's and Dermot Power's *Batman/Judge Dredd: The Ultimate Riddle* were only a handful of the excellent work they published. Marvel and D.C. collaborated at the end of the year with a series of cross-over titles that matched heroes and villains from each company.

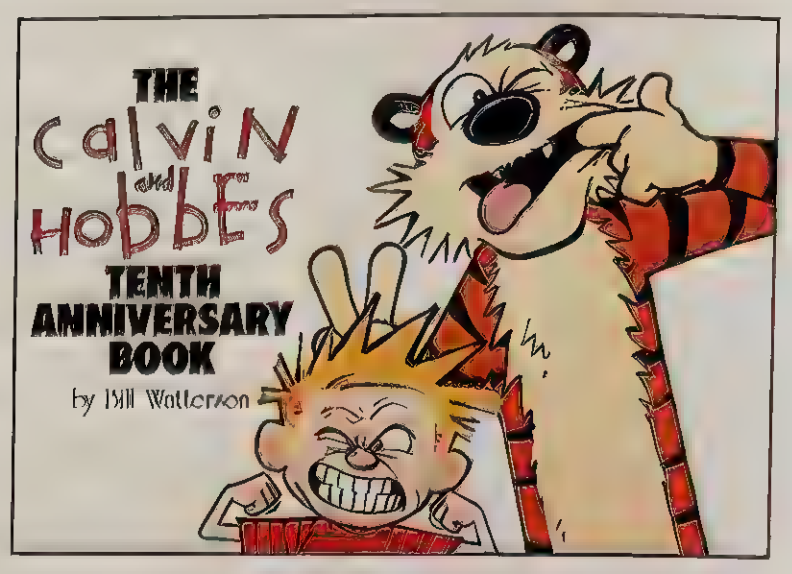
Cover by Dave Stevens & Paul Chadwick

Dark Horse Comics (who likewise capitalized on the success of tie-in movies like *The Mask* and *Time Cop*) produced an eclectic mixture of licensed titles with creator-owned properties. Mike Mignola's supernatural demon/detective Hellboy cropped up in several mini-series and the trade paperback collection *Hellboy: Seed of Destruction* while Geof Darrow's 2-issue *Big Guy and Rusty the Boy Robot* (written by Frank Miller) was a wonderfully manic tribute to Japanese monster movies and animation. Dave Dorman's *Star Wars* and *Indiana Jones* covers, Gary Gianni's work on *The Shadow: Hell's Heat Wave*, Steve Rude's art for *Nexus*, Paul Chadwick's *Concrete*, Arthur Suydam's paintings for *Tarzan: The Lost Adventure*, the multi-artist series *Harlan Ellison's Dream Corridors*, and Dave Stevens' long-awaited finale to *The Rocketeer* made Dark Horse worth keeping track of.

Visionary E.C. artist Al Williamson returned to Mongo with his 2-issue *Flash Gordon* mini-series for Marvel. Tristan Schane, Chris Ivy, Barry Windsor-Smith, M.C. Wyman, and Simon Bisley also created dynamic work for the company. Image Comics showcased notable art by Todd McFarlane, Mike Turner, Sam Keith, and Jeff Smith while Charles Vess created his own imprint and self-published his beautiful *Book of Ballads and Sagas*. Techno Comix showcased moody work by Daniel Brereton, Tom Simonton's *Amazon Tales* for Fantaco was eye-popping fun, and the controversial Verotik somehow managed to lure the legendary Frank Frazetta back to comics with covers for *Jaguar God*, *Verotika*, and *Death Dealer*.

Kitchen Sink published interesting work by Charles Burns, Mark Schultz, and Eddie Campbell while the

success of the documentary *Crumb* helped create wide-spread demand for books, candy bars, and squeaky toys featuring the artist's work. Bill Sienkiewicz's painted biography of Jimi Hendrix, *Voodoo Child*, was an exercise in surrealistic excellence and *Alex Toth* was a fitting tribute to a cranky genius. Their ongoing series of *Li'l Abner* reprints and the two-volume reference book *The Comic Strip Century* were valuable additions to any library of comics history.



Vincente Segrelles' *The Mercenary: The Voyage* (NBM) and miscellaneous work by Joe Chiodo, Adam Hughes, Peter Kuper, Rick Geary, Joseph Linser, Alex Ross, Mark Edmond, P. Craig Russell, and Michael William Kaluta were all worth looking for. And one couldn't pass by Andrews & McMeel's *The Calvin & Hobbes 10th Anniversary Book*, published just before creator Bill Waterson announced the newspaper strip's retirement.

Although there are a fair number of magazines and newspapers devoted to the comics field, the industry is in desperate need of a neutral trade journal that can report news and address issues in a bipartisan manner without being so reliant on publishers' puff promotions and advertising. Until comics has the equivalent of a *Publishers Weekly* (and the field's participants have an organization to help solve disputes professionally) the industry will probably continue to shoot itself in the foot every few years.

DIMENSIONAL

The number of gifted sculptors producing knock-out work is truly amazing. Something of an offshoot of the "garage kit" underground (one or two person companies that create original model kits in editions of 20 to 100), there are a number of firms now manufacturing statues and models for the collectors' market.

Randy Bowen was responsible for a quantity of fine pieces for a spectrum of clients: *The Shadow* and *The Crypt-Keeper* (designed by William Stout) for Graphitti Design, *The Sandman* for D.C., *Grendel* for Bowen Design, and Frank Frazetta's *The Death Dealer* for Dark Horse is just a partial list of work by this popular and influential artist.

Sculpture by Joe DeVito/© & TM D.C.

Japan's Volks Modeling produced minutely detailed models based on the SF-flavored pin-up art of Hajime Sorayama while Yasushi Nirasawa designed the sinister anime character *Devilman* for Fewture Models. Stateside, Mark Newman, Tony McVey, Chris Walas, Steve Wang, and the team of Ken Morgan and Dan Platt all sculpted a stunning array of creatures.

Clayburn Moore superbly straddled careers in commercial and fine art, with a bronze minotaur ("Taurus") and a winged maiden ("Celestial Jade") on one side and comics characters *Pitt* (Image) and *Hannah & Sabertooth* (Kitchen Sink) on the other. Joseph DeVito produced a *Wonder Woman* statue for D.C. and Steve West interpreted Boris Vallejo's "Primeval Princess" in 3-D.

Amazing Figure Modeler (P.O. Box 30885, Columbus, OH 43230/$7.00 for a sample issue) is an excellent and colorful introduction to this fascinating and growing field.

INSTITUTIONAL

Trading cards, calendars, portfolios, packaging, posters, greeting cards—all fall under the category of "institutional" and it's all challenging to keep up with.

The non-sports trading card business, after several years of rapid growth, experienced an economic down-turn that coincided with the slump in the comics industry. Some announced artists' sets were canceled while press-runs were cut drastically on others. The somewhat stiff price for a pack of 8 to 10 cards (anywhere from $1.50 to $5.00) probably didn't help matters. Still, there were some nice collections of art

published that were worth hunting down. FPG released top-quality sets by Jeffrey Jones, Joe DeVito, Paul Chadwick, Jim Steranko, Chris Achilleos, Brom, and J.K. Potter along with Joe Jusko's Burroughs cards; Comic Images produced compilations of art by Michael Whelan, Frank Frazetta, Luis Royo and Boris Vallejo; Topps covered *Mars Attacks*, *The X-Files*, *Star Wars*, and *Vampirella* while Marvel's characters were handled by Fleer and D.C.'s by Skybox. It seemed you couldn't turn around in 1995 without stumbling across a new card set. As sales began to decline, the publishers started to develop card games similar to Wizards of the Coast's phenomenally successful *Magic: The Gathering*. Whether the role-playing game market (traditionally dominated by TSR, Palladium, and FASA) suffers at this infusion of new companies or the trading card business begins to rebound are questions 1996 will answer.

Fine art print by Phil Hale

It was another strong year for calendars with wonderful selections by James Gurney, Frank Frazetta, H.R. Giger, Boris Vallejo, David Mattingly, and Roger Dean. Multiple-artist calendars included *Heavy Metal* (Julie Bell, Rowena, etc.), *Lady Death* (Steven Hughes, Joseph Linser, etc.), and Morpheus (Jacek Yerka, De Es, etc.). Perhaps the nicest calendar that unfortunately too few people saw was Wizards of the Coast's *Everway*, featuring original work by Frank Frazetta, Brian Froud, Rick Berry, Glenn Fabry, and Geof Darrow among others.

A number of fine art prints made it to the market in 1995 with the Greenwich Workshop again leading the way with fabulous offerings by James Gurney, James Christensen, Thomas Blackshear, Scott Gustafson, and Bev Doolittle. Mill Pond Press released some great work by Dean Morrissey and Don Maitz while Graphitti Design continued with their series of James Bama's *Doc Savage* paintings, both as signed limited editions and unsigned posters. The Steltman Gallery out of Amsterdam produced reasonably priced prints by Michael Parkes, Glass Onion Graphics exclusively offered the work of Michael Whelan, and Glimmer Graphics showcased the art of Jon Muth, Phil Hale, Alan Lee, Brian Froud, and Jeffrey Jones.

There were a number of portfolios as well with *Dame Lucifer* by Joseph Linser (SQ Productions), Michael Kaluta's *Mage Portfolio* (White Wolf), *Vertical Curves* by John Zeleznik (published by the artist), *Demon Baby* by Steve Fastner and Rich Larson (SQ Productions), and *Vampir* by John Bolton (Modern Graphics) being some of the most eye-catching. Fantasy pin-ups was a dominant theme.

Greeting card by John Zeleznik

There are plenty of places to buy original art, including directly from some creators, but one of the most valuable sources is Jane Frank's Worlds of Wonder (P.O. Box 814, Mclean, VA 22101, phone 703-790-9519), which represents a number of the fantastic field's finest artists. Illustrated catalogs are available.

1995 saw an infinite number of mousepads, screen-savers, toys, greeting cards, T-shirts, games, gee-gaws and doohickies that featured fantastic art throughout the year. There were numerous exhibitions, countless convention art shows, and stacks of interesting self-promotional work. Finding out about them is easy: listing them just isn't feasible in the space available.

A FINAL WORD ABOUT CRIME

Every artist's nightmare came true for Janny Wurts and Don Maitz on October 26 when a crate of 23 of their paintings being shipped for exhibition at the World Fantasy Convention in Baltimore, MD, was stolen from a Federal Express truck. The FBI is involved and a $5000 reward has been offered for their return, damaged or whole. Anyone with information can contact the artists via FAX at 941-925-3494, or Federal Express Security/Bob Brown at 215-937-4700, or the artists' publishers: HarperCollins, Laura Baker/publicist, 212-207-7000/FAX 7759, and FPG, Michael Friedlander, 412-854-0200/FAX 4470.

THE CHESLEY AWARDS

The Chesley Awards are presented annually by the Association of Science Fiction & Fantasy Artists in recognition of works and achievements by individuals in a given year. For more information about the organization write to ASFA, P.O. Box 825, Lecanto, FL 34460

JENNIFER WEYLAND
dimensional [1993]

ALAN M. CLARK
unpublished/color

WOJTEK SIUDMAK
magazine cover

ALAN M. CLARK
paperback cover

BOB EGGLETON
magazine cover

JANNY WURTS
hardback cover

Best Cover Illustration/Hardback:
Janny Wurts for *Curse of the Mistwraith*
Best Cover Illustration/Paperback:
Alan M. Clark for *Geckos*
Best Cover Illustration/Magazine [tie]:
Bob Eggleton (Asimov's SF 8/94)
Wojtek Siudmak (Analog SF 12/94)
Best Interior Illustration:
Brian Froud for *Lady Cottingham's Pressed Fairy Book*
Best Monochrome Work/Unpublished:
Carl Lundgren for "Promise"
Best Color Work/Unpublished:
Alan M. Clark for "The Pain Doctors of Sucure Self General"
Best Three-Dimensional Art:
Clayburn Moore for *Pitt*
Best Art Director:
Cathy Burnett and Arnie Fenner
Award for Artistic Achievement:
Frank Frazetta

The Show

GOLD AWARD

EDITORIAL

artist: MEL ODOM
art director: Tom Staebler
designer: Kerig Pope
client: Playboy
title: The Stallion

SILVER AWARD

EDITORIAL

artist: LUIS ROYO
art director: Luis Royo
client: Heavy Metal
title: Wings of Reflection
medium: Inks & acrylic
size: 12"x18"

1
artist: JAMES WARHOLA
art director: Tom Staebler
designer: Kerig Pope
client: Playboy
title: The Ghost Standard
medium: Inks on cell
size: 24"x24"

2
artist: WILL WILSON
art director: John Sanford
client: The Learning Channel
title: Minotaur
size: 11½"x16½"

3
artist: JIM BURNS
art director: Terri Czeczko
designer: Terri Czeczko
client: Analog
title: Final Review
medium: Acrylic
size: 18"x24"

4
artist: GREGORY MANCHESS
art director: Christine Dunleavy
client: Philadelphia Inquirer
Magazine
title: Fall Fiction
medium: Oil
size: 24"x24"

1

2

3

1
artist: **ISTVAN BANYAI**
art director: Tom Staebler
designer: Kerig Pope
client: Playboy
title: Heroin Chic
medium: Inks on cell
size: 11"x14"

2
artist: **DAVID PLUNKERT**
art director: Tom Staebler
designer: Kristin Korjenek
client: Playboy
title: Lesbian For A Day
medium: Collage

3
artist: **FRANCOIS ESCALMEL**
art director: Francois Escalmel
designer: Sv Bell
client: Imagine
title: Spring Crucifixtion
medium: Digital
size: 5¼"x8¼"

1

2

1

2

1
artist: CHRIS MOORE
art director: Terri Czeczko
client: Analog
title: The Height of Intrigue
medium: Acrylic
size: 11"x22"

2
artist: PATRICK ARRASMITH
art director: Steven Heller
client: New York Times
title: Minds Beyond Themselves
size: 8½"x11"
medium: Scratchboard

3
artist: TODD LOCKWOOD
art director: Carl Gnam
client: Science Fiction Age
title: After
medium: Acrylic
size: 17½"x17½"

4
artist: KINUKO Y. CRAFT
art director: Terri Czeczko
designer: Terri Czeczko
client: Asimov's Science Fiction
title: Seven Wonders
medium: Mixed
size: 15"x18"

3

1
artist: MICHELANGELO MIANI
art director: Michelangelo Miani
client: Futura Magazine
title: Dawn Wing
medium: Gouache
size: 50cmx70cm

2
artist: LEAH PALMER
art director: Ron McCutchan
client: Cricket Magazine
title: The Old Man and the Cat
medium: Mixed
size: 7¾"x7¾"

3
artist: STU SUCHIT
art director: John Dana Gibson
designer: John Dana Gibson
client: Read Magazine
title: The Beast from 20,000 Fathoms
medium: Mixed
size: 11"x17"

4
artist: TIM O'BRIEN
art director: Tom Staebler
designer: Tom Staebler
client: Playboy
title: His Master's Voice
medium: Oil on canvas
size: 12"x18"

1

2

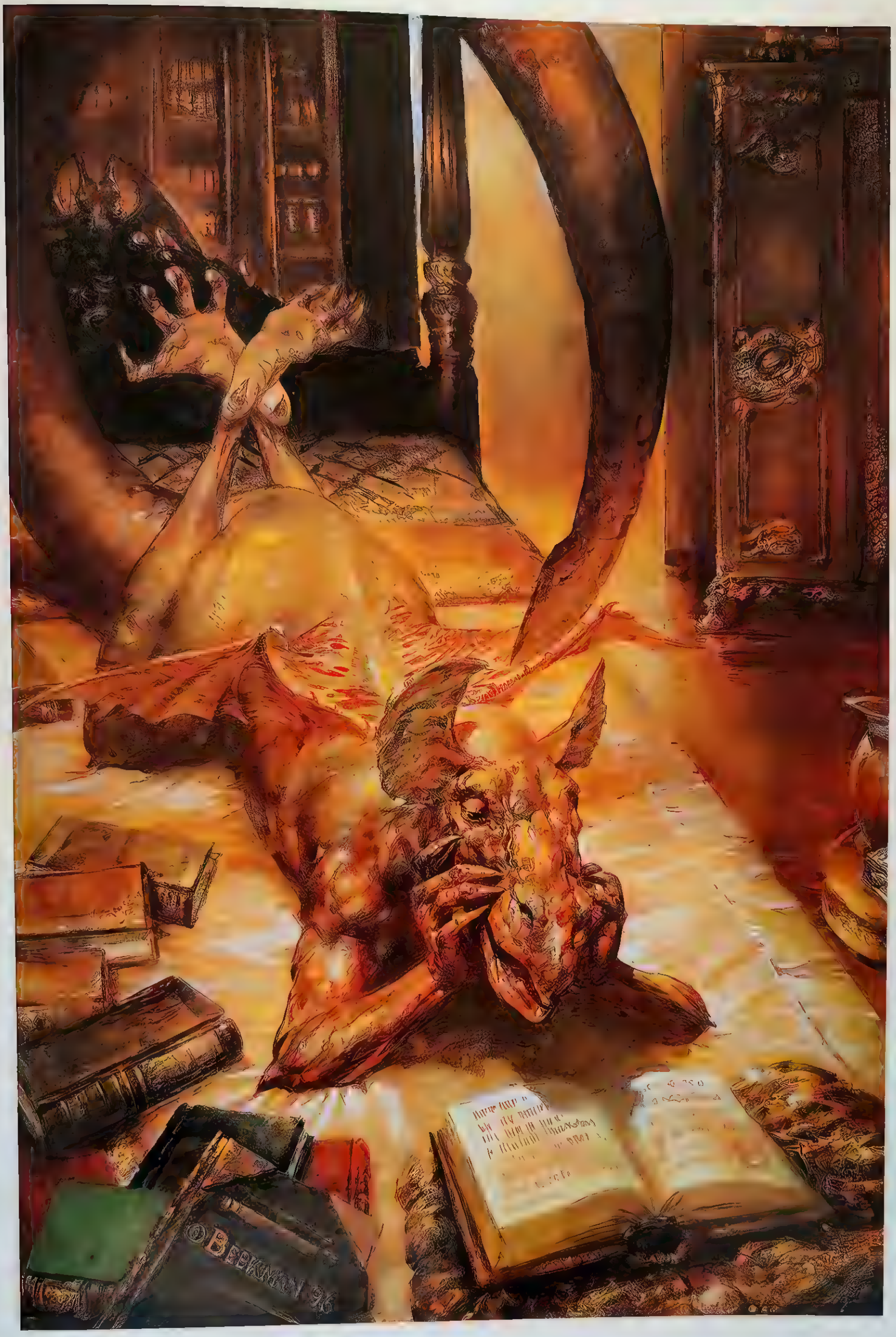
3

4

artist: JOHN RUSH
art director: Steve Thompson
advertising agency: Traverron Back, Inc.
client: Johnson Controls, Inc.
title: The Trojan Horse
medium: Gouache
size: 20"x20"

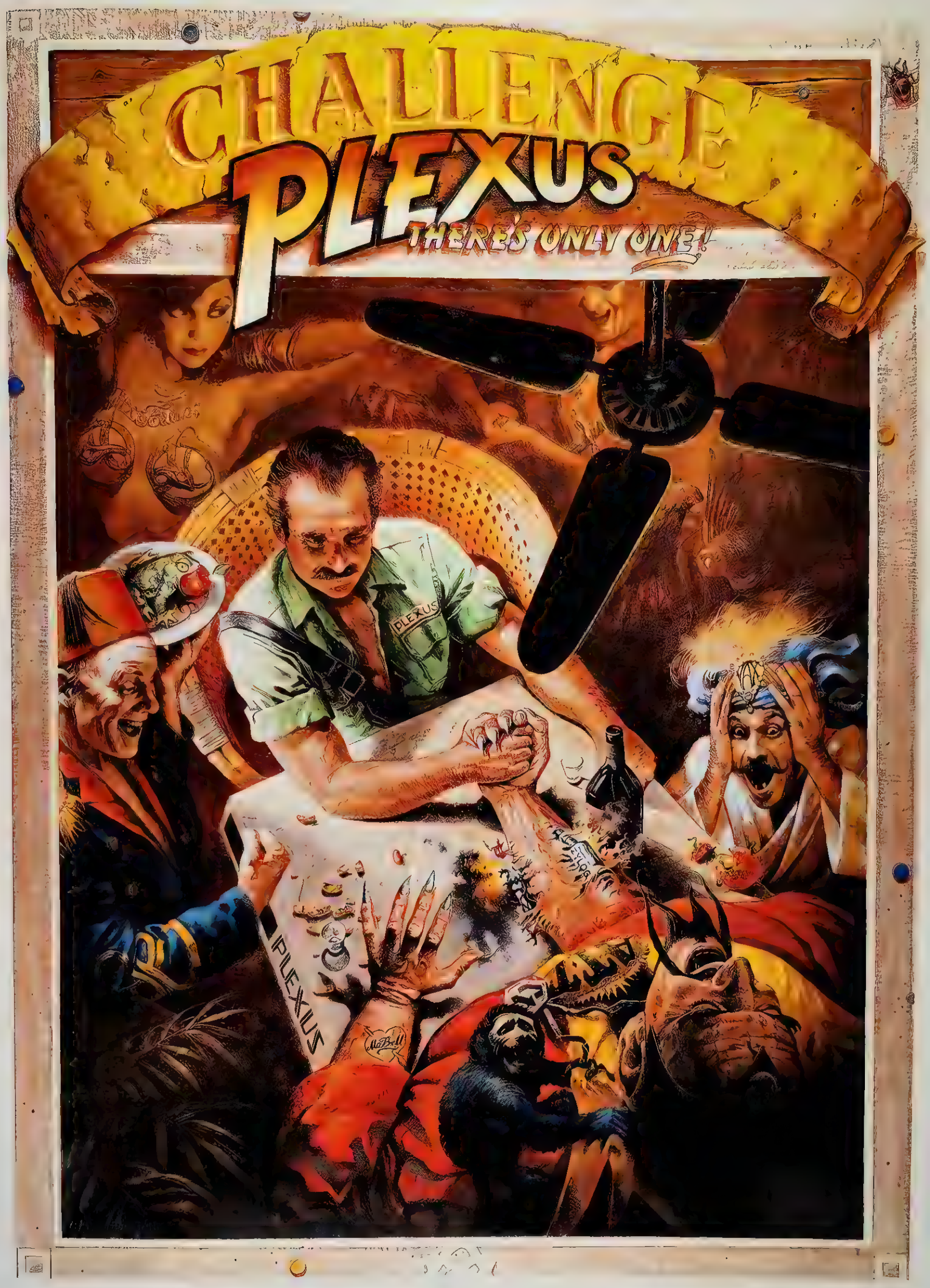
SILVER AWARD

ADVERTISING



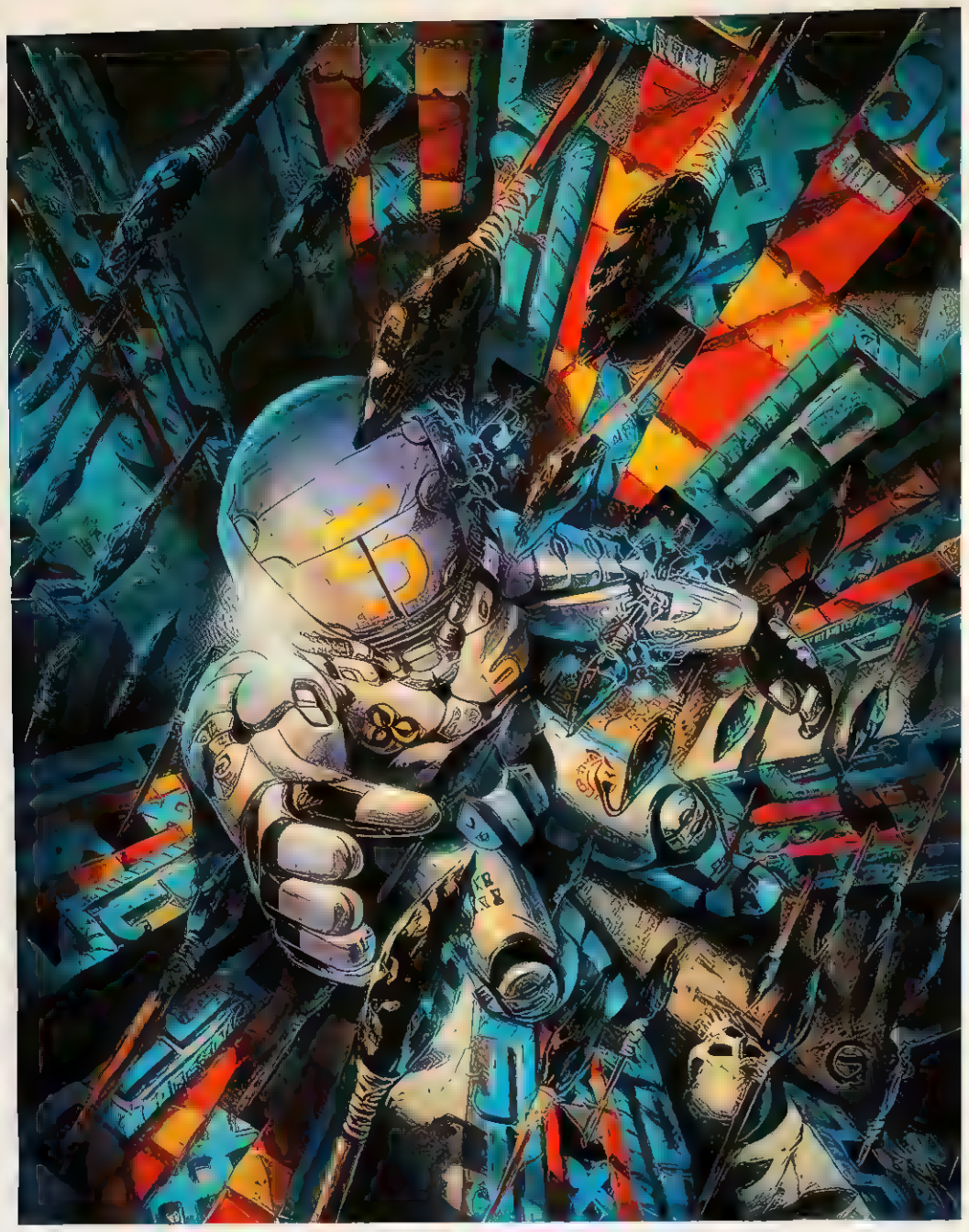
artist: DOUG BEEKMAN
art director: Jeff Brenner
client: SFBC/Doubleday
title: Bookwyrm
medium: Acrylic on board
size: 17"x27"

artist: **STU SUCHIT**
art director: Mike Cavallaro
client Reservoir Records
title: Sticks & Stones/New Heart
medium: Collage
size: 12"x12"



artist: GARY RUDDELL
art director: Mark Harris
designer. Gary Ruddell
client: Plexus, Inc
title: Plexus Challenge
medium: Oil
size: 24"x36"

1



2

3

1
artist: GARY GLOVER
art director: E.J. Dixon
designer: E.J. Dixon & Phil Saunders
client: Presto Studios CD Rom
title: Agent 5, In Mayan Spear Trap
medium: Acrylic
size: 9"x12"

2
artist: DAVE KRAMER
art director: Terri Soo Hoo
client: SooWoo Design
title: The Riddle of Master Lu
size: 12½"x14½"
medium: Oil

3
artist: GLENN KIM
art director: Alvin Gardona
client: Visual Concepts
title: Death Sprawl
medium: Acrylic
size: 20"x8½"

4
artist: GARY GLOVER
art director: E.J. Dixon
designer: E.J. Dixon & Victor Navone
client: Presto Studios CD Rom
title: Agent 5, DaVinci's Courtyard
medium: Acrylic
size: 9"x12"

GOLD AWARD

BOOK

artist: JOHN JUDE PALENCAR
art director: Jerry Todd/George Cornell
designer: Jerry Todd/John Jude Palencar
client: Penguin U.S.A./R.S.V.P.
title: Becoming Human
medium: Acrylic
size: 24¾"x27"

SILVER AWARD

BOOK

artist: **BROM**
art director: Kevin Siembieda
client: Palladium Books
title: Night Spawn
medium: Oil
size: 15"x19"

artist: DONATO GIANCOLA
art director: Jamie Warren Youll
client: Bantam Books
title: Leche
medium: Oil on paper
size: 16"x27"

artist: BRUCE JENSEN
art director: Judith Murello
client: Berkley Publishing Group
title: The Final Battle
medium: Acrylic
size: 13"x20"

1
artist: GARY RUDDELL
art director: Irene Gallo
designer: Gary Ruddell
client: Tor Books
title: The King & The Emperor
medium: Oil
size: 18"x24"

2
artist: R.K. POST
art director: Stephen Daniele
client: TSR
title: Scary Andy
medium: Acrylic
size: 4"x10"

3
artist: ROMAS
art director: Maria Melilli
client: Tor Books
title: Spear of Heaven
medium: Acrylic & oil
size: 22"x30"

1
artist: RICHARD POWERS
client: Easton Press
title: Flowers for Algernon
medium: Acrylic
size: 18"x24"

2
artist: PAUL YOULL
art director: Jamie Warren Youll
client: Bantam Books/Lucas Films
title: X-Wing: Wedge's Gamble
medium: Acrylic & oil
size: 380mmx610mm

3
artist: JIM BURNS
art director: John Munday
client: HarperCollins
title: Seasons of Plenty
medium: Acrylic on board
size: 32"x22"

4
artist: DAVID B. MATTINGLY
art director: Jim Baen
designer: David B. Mattingly
client: Baen Books
title: Honor Among Enemies
medium: Digital

1

2

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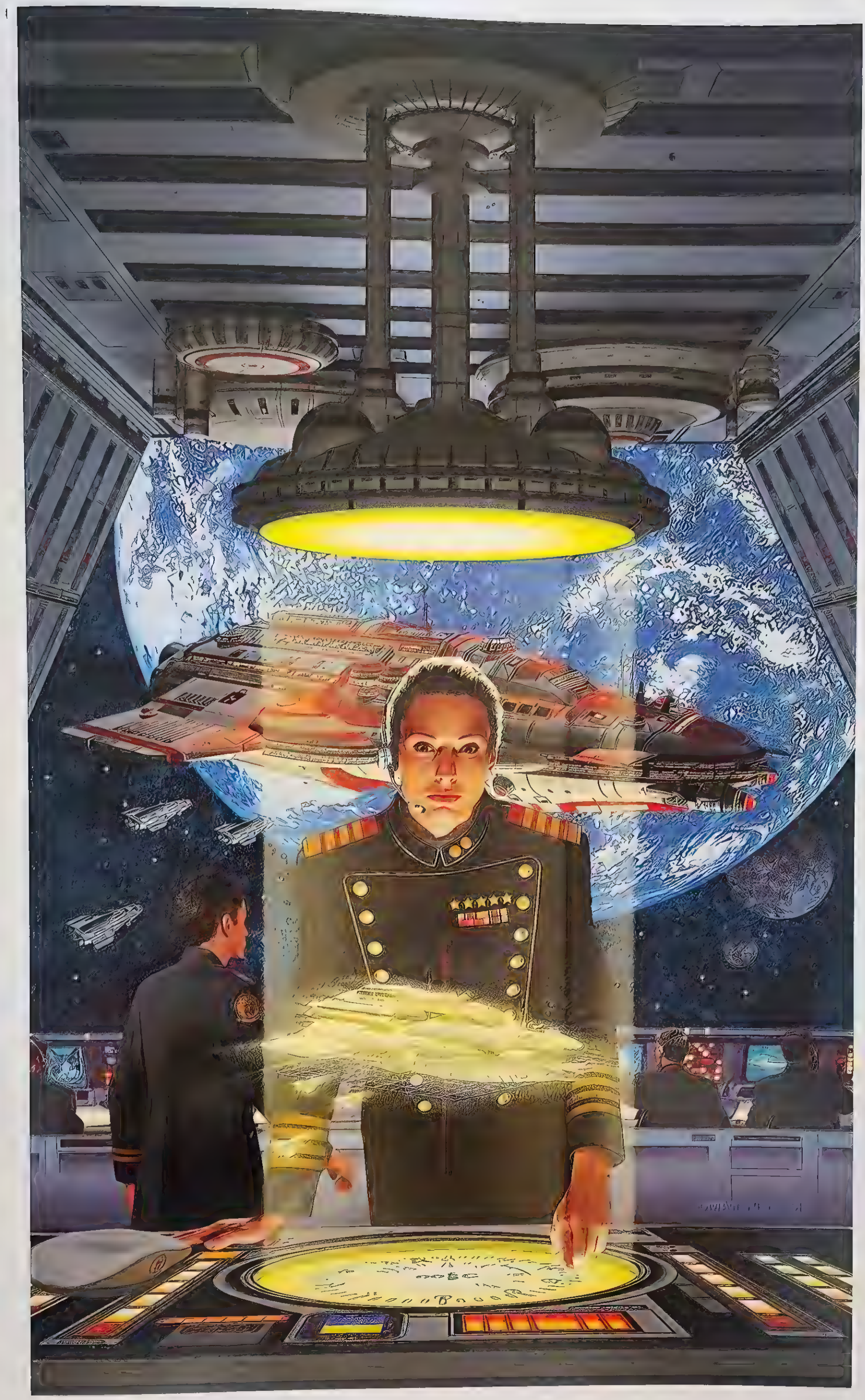
3



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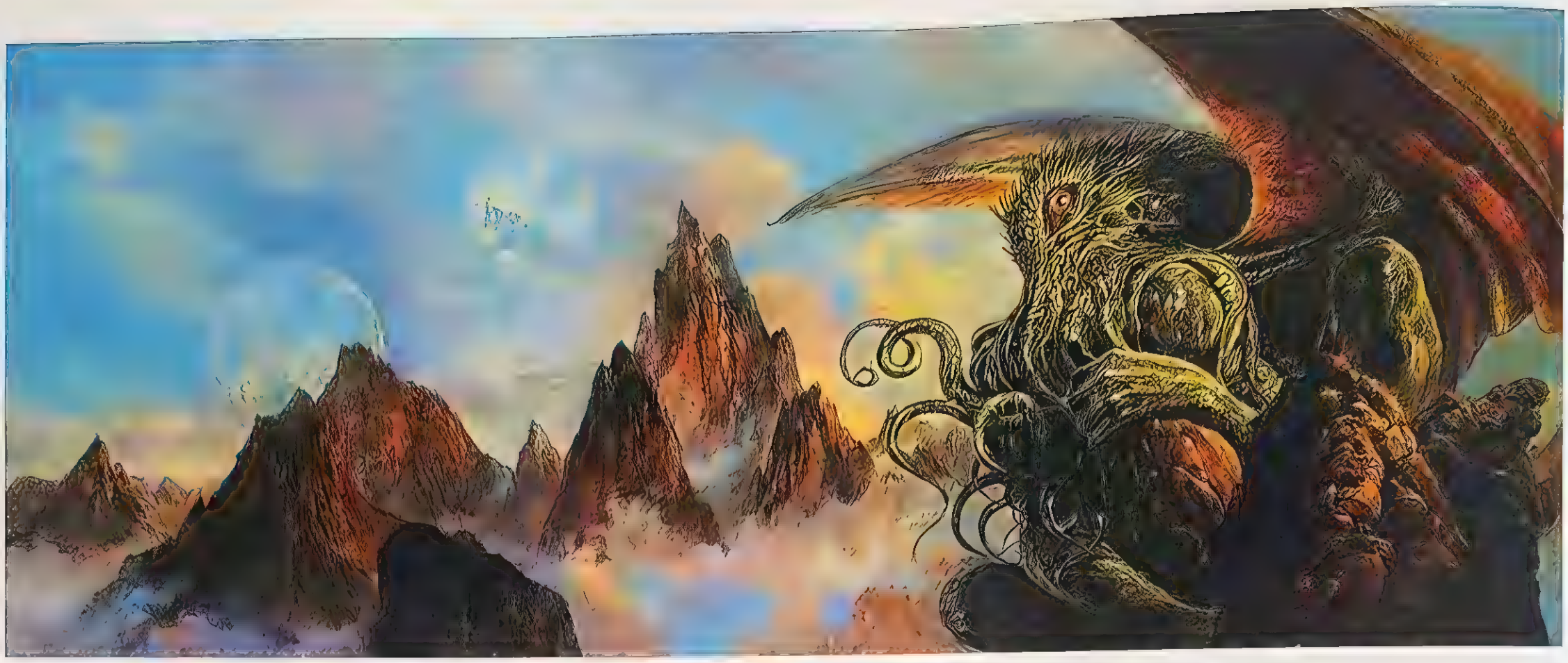

2

3

1
artist: BOB EGGLETON
art director: Bob Eggleton
designer: Jim Turner
client: Arkham House
title: Cthulhu 2000
medium: Gouache
size: 12"x25"

2
artist: JOEL BISKE
art director: Jim Nelson
client: FASA Corporation
title: Joie's Playthings
medium: Ink wash
size: 7"x10"

3
artist: BOB EGGLETON
designer: Nick May
client: Gollancz
title: Keepin' An Eye Out For Ya
medium: Acrylic
size: 16"x20"

4
artist: JOEL BISKE
art director: Jim Nelson
client: FASA Corporation
title: Yrsthgrathe
medium: Scratchboard
size: 11"x16"

1
artist LUIS ROYO
art director Luis Royo
client Norma Editorial
title Malefic
medium Acrylic & ink
size 14"x15"

2
artist NICK GAETANO
art director George Cornell
client Penguin U.S.A.
title Mercury
medium Acrylic & airbrush
size 18"x28"

3
artist BRIAN DURFEE
art director Brian Durfee
designer Larry Smith
client TSR
title Character Creation
medium Acrylic
size 19"x29"

4
artist RICHARD BOBER
art director Irene Gallo
designer Richard Bober
client Tor Books
title Shards of the Empire
medium Oil
size 24"x30"

5

1
artist: DOUG ANDERSON
art director: Jim Nelson
client: FASA Corporation
title: Corporate Security
medium: Oil
size: 18"x18"

2
artist: STEPHEN YOULL
art director: Jamie S. Warren
designer: Stephen Youll
client: Bantam Books
title: Tales from Jabba's Palace
medium: Oil
size: 28"x22"

3
artist: PAUL R. ALEXANDER
art director: Jim Baen
client: Baen Books
title: The Triumphant
medium: Gouache
size: 15"x24"

1

2

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1
artist: JOHN JUDE PALENCAR
art director: David Stevenson
designer: David Stevenson &
John Jude Palencar
client: Ballantine Books
title: The Dream Cycles of H.P. Lovecraft:
Dream of Terror & Death
medium: Acrylic
size: 40"x15¾"

2
artist: ALAN M. CLARK
client: Blue Moon Books
title: Chuckling Beneath His Mask
medium: Acrylic
size: 18"x22"

3
artist: JOSEPH DeVITO
art director: Joseph DeVito
designer: Joseph DeVito
client: Tor Books
title: Vanitas
medium: Oil
size: 12½"x17½"

2

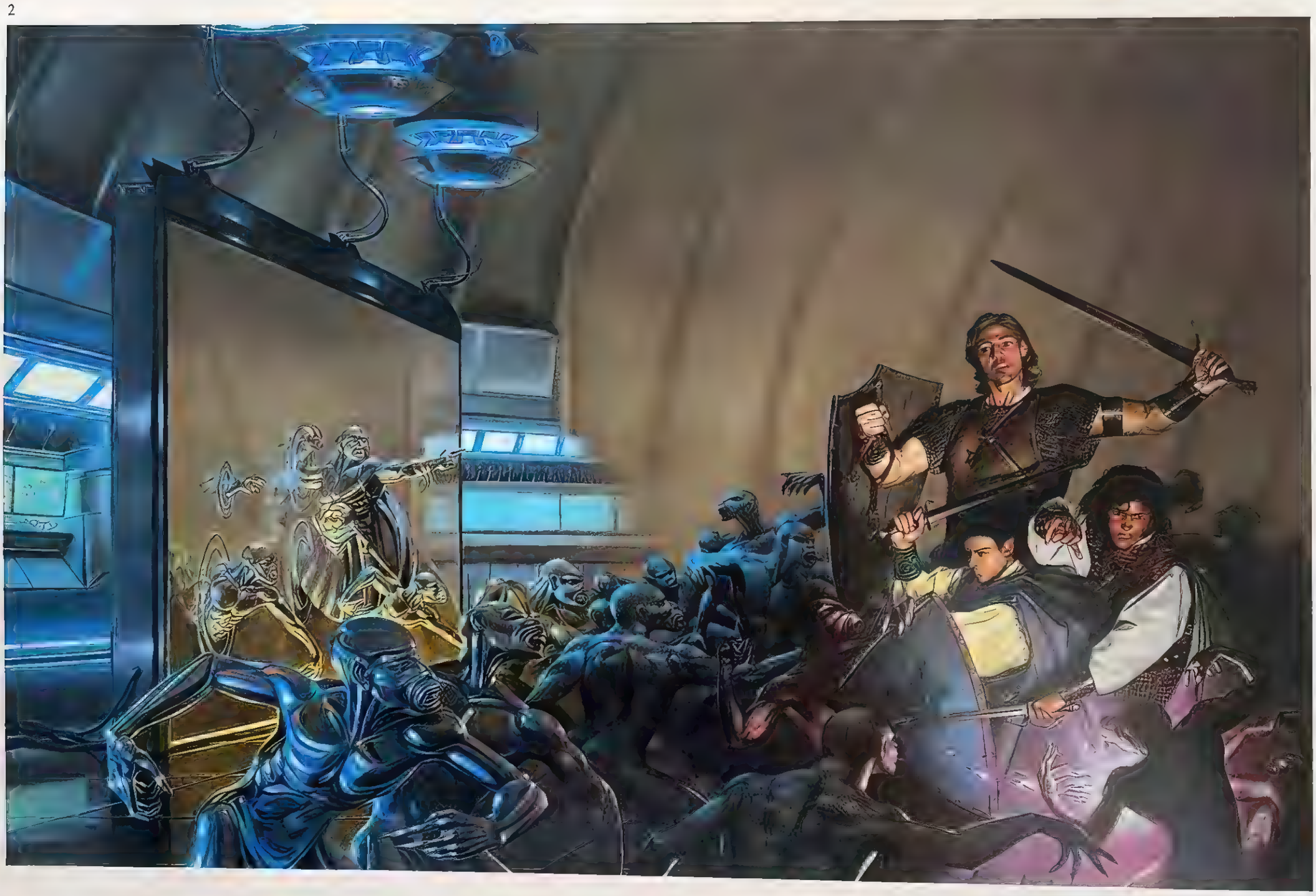
1
artist: GLEN ORBIK
art director: Peggy Cooper
client: TSR, Inc.
title: Tales of Enchantment
medium: Oil
size: 29"x35"

2
artist: DONATO GIANCOLA
art director: Jerry Todd
client: Roc/Penguin U.S.A.
title: Caverns of Socrates
medium: Oil on paper
size: 34"x22"

3
artist: STEPHEN YOULL
art director: Jamie S. Warren
designer: Stephen Youll
client: Bantam Books
title: Exile's Children
medium: Oil
size: 30"x40"

1

2



1
artist: PAUL R. ALEXANDER
art director: Jim Baen
client: Baen Books
title: Allies & Aliens
medium: Gouache
size: 14½"x23"

2
artist: BRUCE JENSEN
art director: Irene Gallo
designer: Richard Etienne
client: Tor Books
title: Armed Memory
medium: Acrylic
size: 16"x24"

3
artist: BRYN BARNARD
art director: Jeff Brenner
client: Putnam Publishing
title: Dune
medium: Oil
size: 18"x24"

4
artist: DARREL ANDERSON
art director: Jim Nelson
client: FASA Corporation
title: O'Sapiens Music Box
medium: Digital

1

2

3

1
artist: PAT MORRISSEY
art director: Joe Rapoli
client: Easton Press
title: Fisherman of the Inland Sea
medium: Acrylic & oil
size: 18"x24"

2
artist: ROMAS
art director: Carl Galian
client: Penguin U.S.A.
title: Arcady
medium: Acrylic
size: 22½"x30"

3
artist: MICHAEL WHELAN
art director: Sheila Gilbert
client: DAW Books
title: Exiles II: Spellweaver
medium: Acrylic & watercolor on board
size: 22"x30"

1

2

1
artist VINCENT DIFATE
art director Sheila Gilbert
client DAW Books
title It Came From
the Drive-In
medium Acrylic on board
size 18"x24"

2
artist ROMAS
art director George Cornell
client Penguin U S A
title Grunts
medium Acrylic
size 22"x30"

3
artist RON WALOTSKY
art director Mike Anderson
client Thorndike Hall Press
title 2001 Anniversary
medium Acrylic

4
artist ROB WOOD
art director Neil Stuart
client Penguin U S A
title The Weatherman
medium Acrylic on board
size 10"x17"

2

3

1
artist: NICHOLAS JAINSCHIGG
art director: Irene Gallo
designer: Carol Russo
client: Tor Books
title: Queen City Jazz
medium: Acrylic & oil
size: 36"x24"

2
artist: DiTERLIZZI
art director: Peggy Cooper
designer: Dawn Murin
client: TSR, Inc.
title: Cat Lord
medium: Ink & watercolor
size: 11"x14"

3
artist: KEVIN KRENECK
art director: Kevin Kreneck
client: Graphis
title: Counting Sheep
medium: Pen & ink
size: 6H"x10"

4
artist: MIKE WIMMER
client: Hyperion
title: Thunder Cave

2

3

1

2

3

1
artist: DON CLAVETTE
art director: Judith Murello
client: Berkley Publishing Group
title: Troll Quest
medium: Oil
size: 18"x30"

2
artist: LES EDWARDS
art director: Jim Nelson
designer: Jim Nelson
client: FASA Corporation
title: The Book of Exploration
medium: Oil
size: 18"x22"

3
artist: LES DORSCHEID
art director: Jim Nelson
designer: Les Dorscheid
client: FASA Corporation
title: Chaos March
medium: Oil
size: 20"x28"

4
artist: JOHN ZELEZNIK
art director: Kevin Siembieda
designer: John Zeleznik
client: Palladium Books, Inc.
title: Rifts Underseas
medium: Acrylic
size: 18"x22"

ZELEZNIK
94

1

1
artist: JERRY TIRITILLI
art director: Michael Walsh
designer: Michael Walsh
client: Turner Publishing
title: The Pagemaster

2
artist: NICK GAETANO
art director: George Cornell
client: Penguin U.S.A.
title: Icarus
medium: Acrylic & airbrush
size: 18"x28"

3
artist: DARREL ANDERSON
art director: Jim Nelson
client: FASA Corporation
title: OrnoSapien Plan
medium: Digital

4
artist: JANNY WURTS
art director: Gene Mydlowski
client: HarperCollins
title: Keeper of the Keys
medium: Oil
size: 30"x22½"

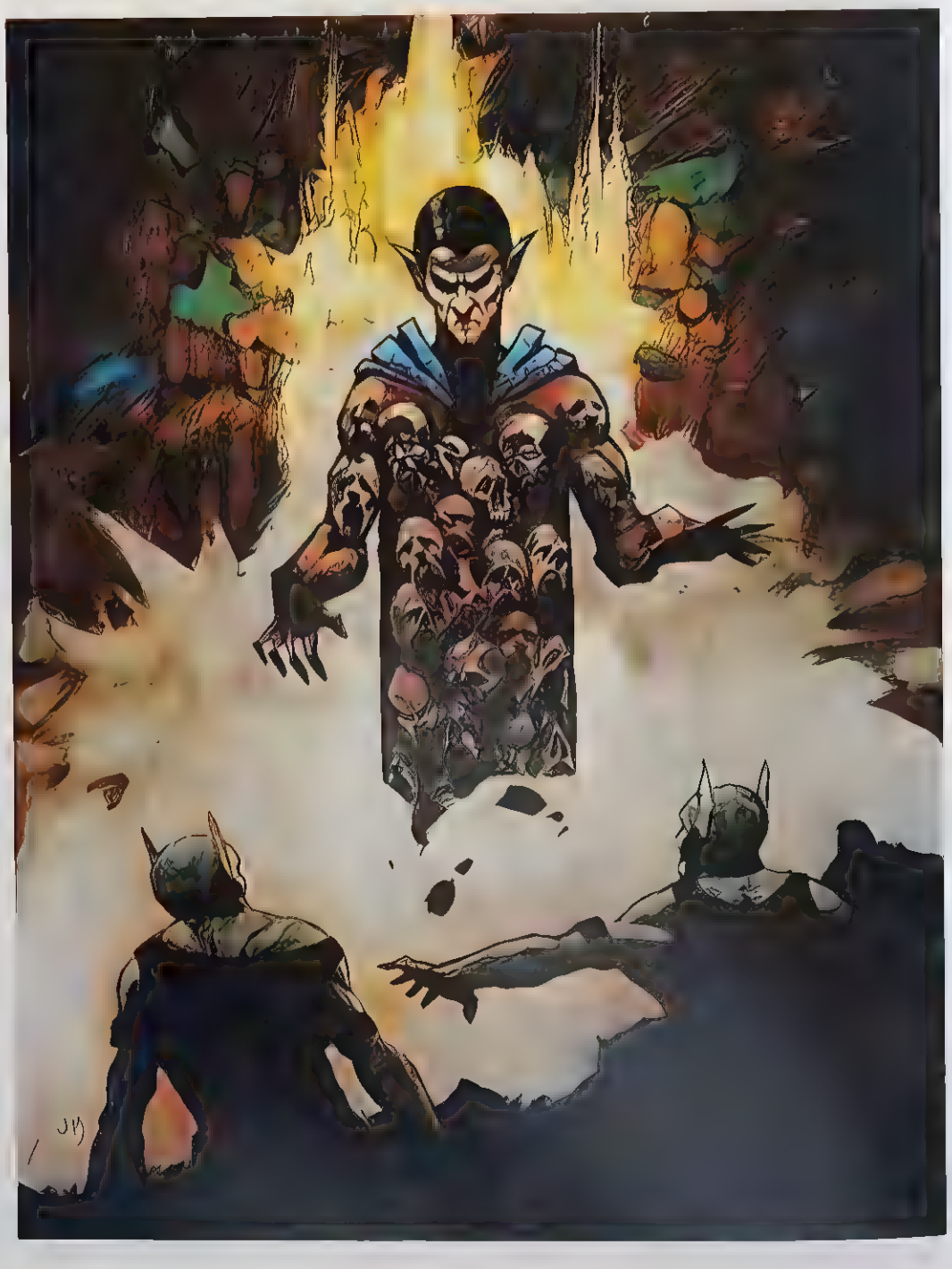
2

1
artist: DOUG BEEKMAN
art director: Irene Gallo
client: Tor Books
title: Wizard's First Rule
medium: Oil
size: 24"x39"

2
artist: JEFF MIRACOLA
art director: Jim Nelson
designer: Jim Nelson
client: FASA Corporation
title: Bone Crown
medium: Oil on masonite
size: 18"x24"

3
artist: JOHN HOWE
art director: Sheila Gilbert
designer: Miles Long
client: DAW Books
title: Castle Fantastic
medium: Watercolor
size: 18"x24"

2



1
artist: IAN MILLER
client: Pan
title: The Cygnet & the Firebird
medium: Acrylic
size: 11"x13½"

2
artist: BROM
art director: Jim Nelson
designer: Jim Nelson
client: FASA Corporation
title: Warbird
medium: Oil
size: 17"x23"

3
artist: LES EDWARDS
art director: Mike Stocks
designer: Mike Stocks
client: Usborne Publishing
titles: Victorian Ghost Stories.
The Open Door
medium: Oil
size: 10"x16"

1

2

LES EDWARDS

1
artist: ROMAS
art director: George Cornell
client: Penguin U.S.A.
title: The Cotswold Portal
medium: Acrylic
size: 29"x22"

2
artist: DONATO GIANCOLA
art director: Carl Galian
client: Roc/Penguin U.S.A.
title: Eggheads
medium: Oil on paper
size: 15"x26"

3
artist: TARA McGOVERN
art director: Judith Murello
designer: Judith Murello
client: Berkley Publishing
title: Resurrection Man
medium: Acrylic
size: 30"x40"

1

2

GOLD AWARD

COMICS

Vigilante copyright © and TM 1996 D.C. Comics

artist: MARK CHIARELLO
art director: Archie Goodwin/Chris Duffy
client: D.C. Comics
title: Vigilante #1
medium: Gouache
size: 11"x17"

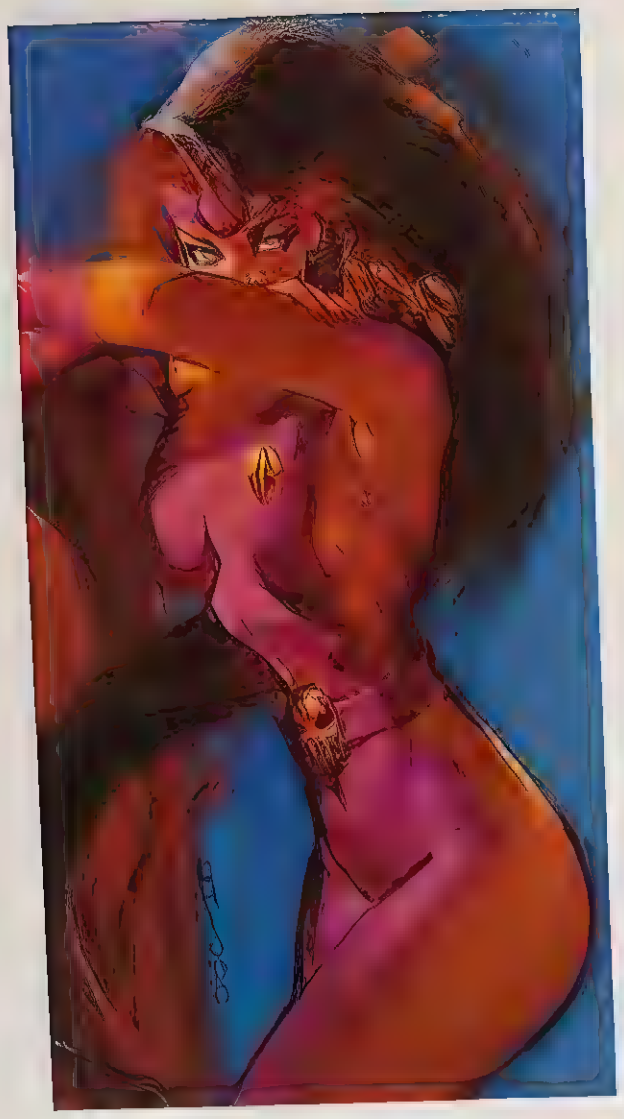
artist: JOHN MUELLER
art director: Annie Brockway
designer: Kevin Lison
client: Kitchen Sink Press
title: Oink #1

The Spectre copyright © and TM 1996 D.C. Comics

artist: DOUG BEEKMAN
art director: Dan Raspler/Mark Chiarello
client: D.C. Comics
title: Phantasm of Eternity
medium: Oil & acrylic on board
size: 20"x30"

Thor copyright © and TM 1996 Marvel Comics. Captain Marvel copyright © and TM 1996 D.C. Comics

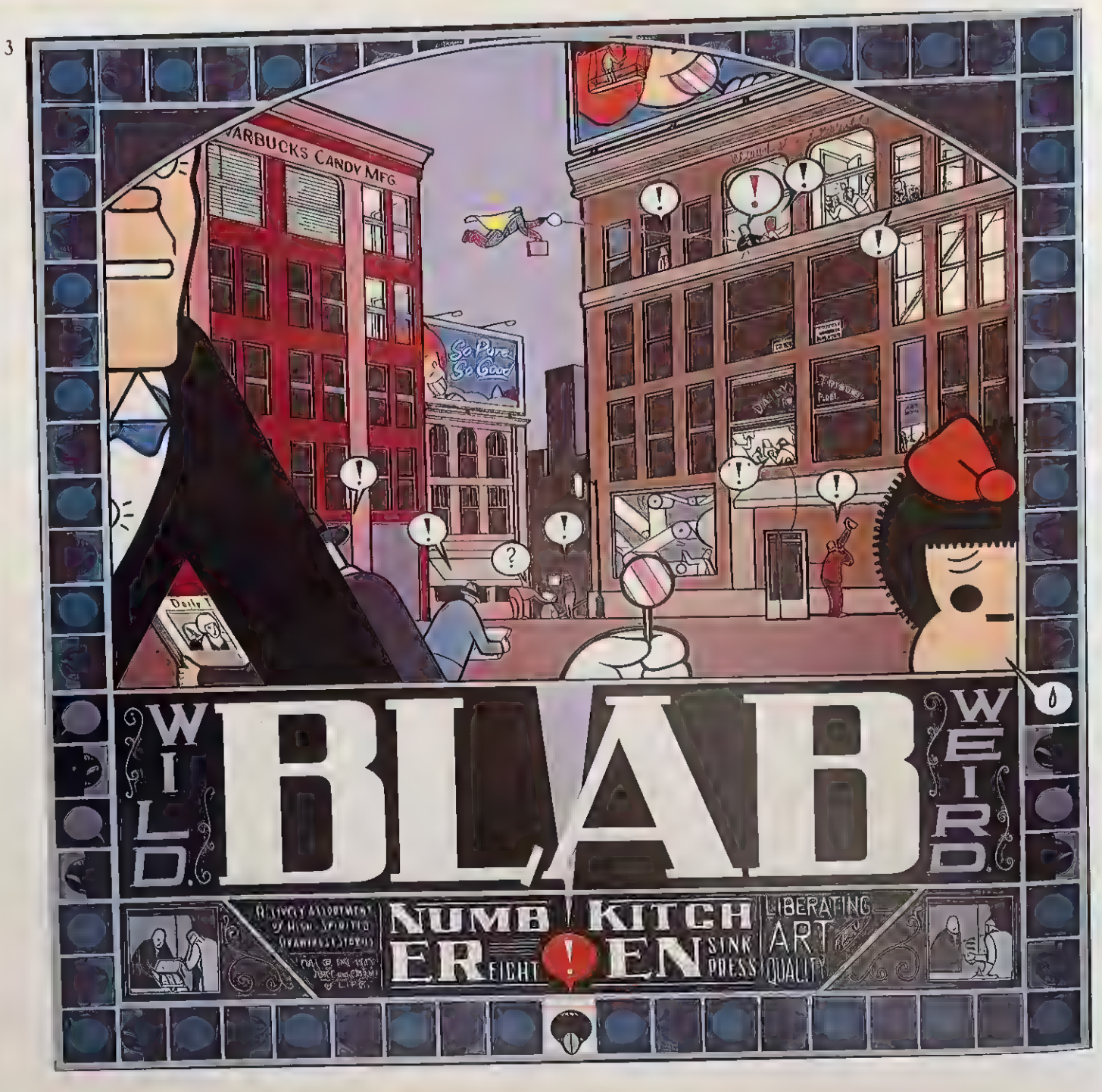
artists: GLEN ORBIK, LAUREL BLECHMAN,
& SHAWN ZENTS
art director: Jim Spivey
client: D.C. Comics
title: Thor VS Captain Marvel
medium: Gouache
size: 12"x16½"



1
artist: JOE CHIODO
art director: Ted Adams
client: Wildstorm Productions
title: Voodoo
medium: Acrylic
size: 8½"x11½"

2
artist: TRAVIS CHAREST
& TROY HUBBS
art director: Mike Heisler
designer: Travis Charest
client: Wildstorm Productions
title: Wildcats: Covert Action Teams #25
medium: Colored inks
size: 22"x17"

3
artist: CHRIS WARE
art director: Monte Beauchamp
designer: Chris Ware
client: Kitchen Sink Press
title: Blab #8



4
artist: JOE CHIODO
art director: Ted Adams
client: Wildstorm Productions
title: Despot
medium: Acrylic
size: 8½"x11½"

1

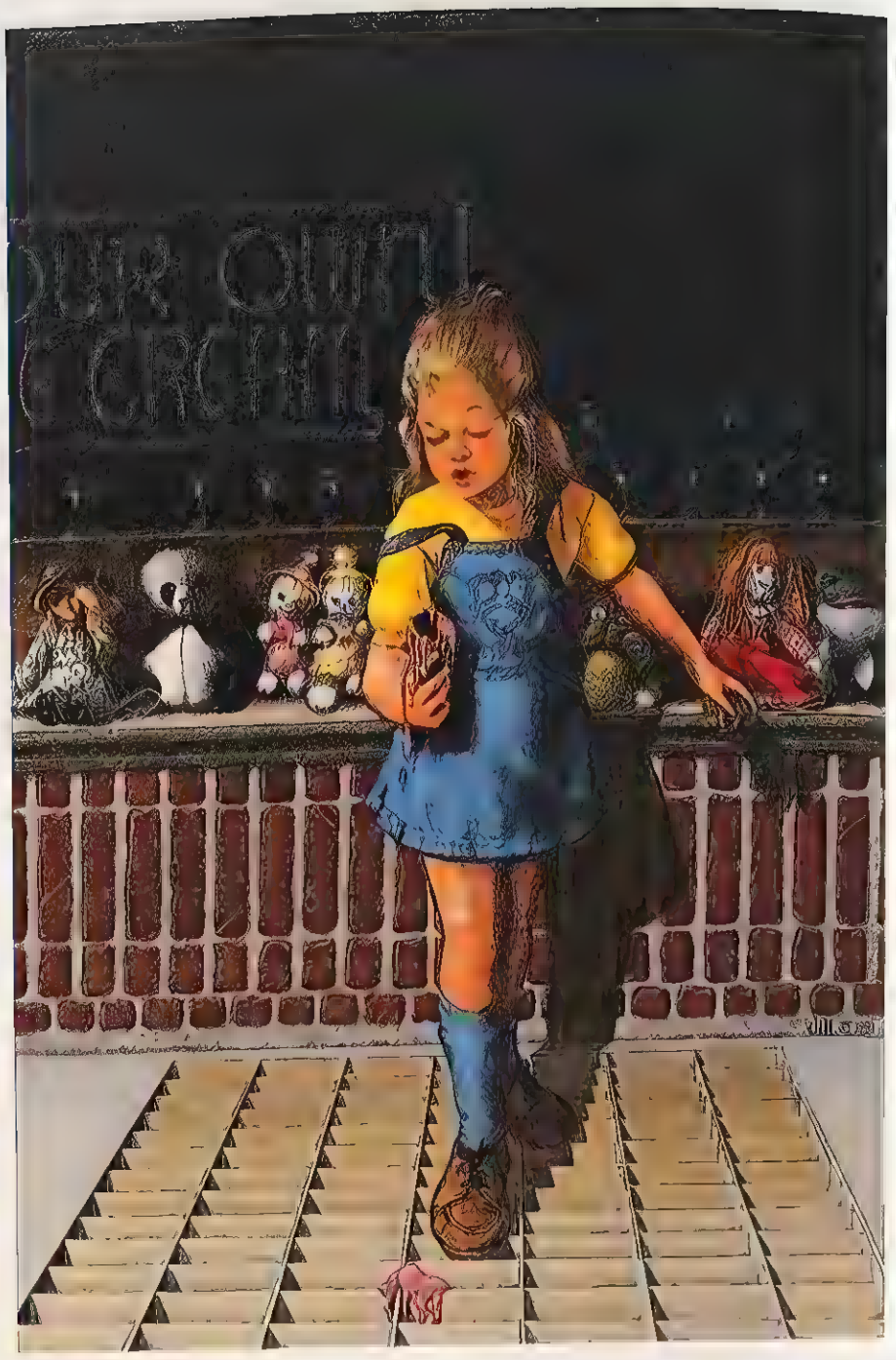
The Thing is copyright © and TM 1996 by Marvel Entertainment Group, Inc

1
computer artist: CHUCK MAIDEN
penciler: Warren Martineck
art director: Mike Giles
client: Marvel Entertainment Group, Inc./
Fleer Corporation
title: The Thing
medium: Digital

2
artist: JILL BAUMAN
designer: Jill Bauman
client: Harlan Ellison/Dark Horse Comics
title: Our Own Ice Cream I & II
medium: Acrylic
size: Each 16"x24"

3
artist: JOHN C. CEBOLLERO
client: Event Comics
title: Gabriel
medium: Acrylic
size: 8¼"x12½"

2



Gabriel is copyright © and TM 1996 by Quesada/Palmiotti

1

2

1
artist: KEN MEYER JR.
client: Caliber Comics
title: Digitized K
medium: Digital
size: 10"x15"

2
artist: NORM BREYFOGLE
client: Norm Breyfogle
publisher: Malibu Comics
title: Metaphysique #1 Cover
medium: Acrylic/mixed
size: 11"x17"

3
artist: JOHN HANLEY
art director: Darren Vincenzo/Scott Peterson
client: D.C. Comics
title: Batman Forever Comic Adaptation
medium: Mixed
size: 40"x30"

4
artist: DON MAITZ
art director: Robin Brosterman
designer: Don Maitz
client: D.C. Comics
title: Batman: The Last Angel
medium: Oil on masonite
size: 20"x30"

3

Batman and supporting characters are copyright © and TM 1994 by D.C. Comics

Spectrum III
COMICS

1

artist: JEFF PITTARELLI
art director: Daniel Presedo
designer: Dramenon Productions
client: Gothic/Dramenon Studios
title: Dream Wolves
Swimsuit Bizarre #0
medium: Acrylic & colored pencil
size: 20"x30"

2

artist: MARK SCHULTZ
art director: Amie Brockway
designer: Kevin Lison
colorist: Ray Fehrenbach
client: Kitchen Sink Press
title: Death Rattle #1 Cover
medium: Pen & ink
size: 14"x21"

3

artist: TOM SIMONTON
art director: Jim Whiting
client: FantaCo
title: Texoma Red
medium: Oil
size: 15"x21"

4

artist: CHARLES BURNS
client: Kitchen Sink Press
title: Black Hole #2 Cover

BLACK HOLE

1
artist: JOE CHIODO
art director: Ted Adams
client: Wildstorm Productions
title: Grifter
medium: Acrylic
size: 8½"x11½"

2
artist: CHARLES LANG
art director: Wendy Snow-Lang
client: Millennium Publications
title: Night's Children:
Red Trails West #2
medium: Acrylic
size: 16"x20"

1

2

1

1
artist: KEN MEYER JR
art director: Nate Pride
client: Caliber Comics
title: Kilroy Is Here
medium: Watercolor
size: 10"x15"

2
artist: STEPHEN HICKMAN
designer: Stephen Hickman
client: Dark Horse Comics
title: Diver
medium: Oil

3
artist: JOE CHIODO
art director: Drew Bittner
computer colorist: Homer Reyes
client: Wildstorm Productions
title: Wetworks
medium: Ink & gouache
size: 20"x30"

2

CHIODO
HOMER

GOLD AWARD

DIMENSIONAL

sculptor: RANDY BOWEN
designer: Frank Frazetta
client: Dark Horse Comics
title: Death Dealer
medium: Bronze

SILVER AWARD

DIMENSIONAL

sculptor: MARK NEWMAN
art director: Mark Newman
designer: Mark Newman
client: Newmanoid Models
title: Moonsinger
medium: Resin casting
size: 14" tall

CERTIFICATE

DIMENSIONAL

Swamp Thing copyright © and TM 1996 D.C. Comics

sculptor: **TOM TAGGART**
art director: Stuart Moore
photographer: Sal Trombino
client: D.C. Comics
title: Swamp Thing
medium: Clay

CERTIFICATE

DIMENSIONAL

sculptor: PEDRO MARTIN
client: Pedro Martin
title: Treasures I
medium: Mixed
size: 14"x14"

1
sculptor: RANDY BOWEN
designer: Bowen Design
character creation: R F Outcault
client: Gemstone
title: The Yellow Kid
medium: Bronze

2
sculptor: LISA SNELLINGS
art director: Lisa Snellings
designer: Lisa Snellings
client: Dark Caravan Series
title: Don't Ask Jack
medium: Clay & wood
size: 17" tall

3
sculptor: SAMUEL H. GREENWELL
photographer: Bob Hettiner
client: Jayco Hobbies
title: Time Bandit
size: 12" tall

4
sculptor: CLAYBURN MOORE
designer: Clayburn Moore
client: Full Bleed
title: Pitt Bronze
medium: Bronze
size: 10½" tall

1

2

3

1

2

1
sculptor: VINCENT CANTILON
title: Stormcrow the Necromancer
medium: Bronze
size: 23" tall

2
sculptor: TONY McVEY
title: Gillman (kit)
medium: Cast resin
size: 9" tall

3
sculptor: PEDRO MARTIN
client: Pedro Martin
title: Treasures II
medium: Mixed
size: 14"x14"

4
sculptor: MARK NEWMAN
art director: Mark Newman
designer: Mark Newman
client: Newmanoid Models
title: Neil Andrythal
medium: Resin casting
size: 10¼" tall

3

1
sculptor: TONY McVEY
title: Juvenile T-Rex
medium: Cast resin
size: 13" wide

2
sculptor: TONY McVEY
title: Simple Pleasure
medium: Cast resin
size: 25½" tall

3
sculptor: RANDY BOWEN
designers: Michael Wm. Kaluta/Randy Bowen
client: Graphitti Designs
title: The Shadow Bust

THE Shadow TM

1
sculptor: RANDY BOWEN
designer: Randy Bowen
client: Bowen Design
title: The Decapitator

2
sculptor: CLAYBURN MOORE
designer: William Tucci/Clayburn Moore
client: William Tucci/Crusade Comics
title: Shi
medium: Polyresin
size: 13" tall

3
sculptor: STEPHEN HICKMAN
designer: Stephen Hickman
client: Bowen Design
title: The Call of Cthulhu
medium: Polyform
size: 8" tall

Spectrum III
DIMENSIONAL

GOLD AWARD

INSTITUTIONAL

artist: JAMES GURNEY
art director: Jane Lahr
designer: Judy Turziano
client: Turner Publishing
title: Flight of Fancy
medium: Oil on board
size: 18"x26½"

SILVER AWARD

INSTITUTIONAL

artist: SCOTT GUSTAFSON
art director David Usher & Jennifer Oakes
designer: Scott Gustafson
client The Greenwich Workshop
title: Rumplestilskin
medium Oil
size: 26"x32"

CERTIFICATE

INSTITUTIONAL

artist: FRANK FRAZETTA
art director: Maria Cabardo
designer: Maria Cabardo
client: Everway: Wizards of the Coast
title: The Spring Born
medium: Oil

CERTIFICATE

INSTITUTIONAL

artists: **JAY HONG**
designer: Jay Hong
client: Self Promotion
title: Trick or Treat
medium: Acrylic
size: 10"x14"

1
artist: DiTERLIZZI
art director: Angela Defrancis
designer: DiTerlizzi
client: DiTerlizzi Illustration
title: Endless Journey
medium: Ink & watercolor
size: 20"x30"

2
artist: JOHN BOLTON
art director: Kim Francisco
designer: Kim Francisco
client: Wizards of the Coast
title: Vampire: The Eternal Struggle
medium: Mixed

3
artist: WES BENSCOTER
art director: Wes Benscoter
designer: Wes Benscoter
title: Lowlife
medium: Acrylic
size: 18"x24"

1
artist JAMES GURNEY
art director Scott Usher
client The Greenwich Workshop
title Twilight in Bonabba
medium Oil on board
size 11X"x18H"

2
artist TERESE NIELSEN
art director Ted Adams
designer John Ulrich & Tobias Queck
client Wildstorm Productions
title Savant
medium Acrylic & gouache
size 6X"x11K"

3
artist BRIAN FROUD
art director Maria Cabardo
designer Maria Cabardo
client Everway/Wizards of the Coast
medium Mixed

1

JERRY LOFARO

Jerry Lofaro

Jerry Lofaro

Self promotion, American Showcase

Nothing Will Distract Me From My Next Assignment

Acrylic

16"x20"

2

JOE JUSKO

Brent Miller

FPG

Jaws, Curse of Man

Acrylic

21"x23"

3

GARY RUDDELL

Ian Burn

Gary Ruddell

Ian Pedigree

Dungeons World

Oil

16"x24"

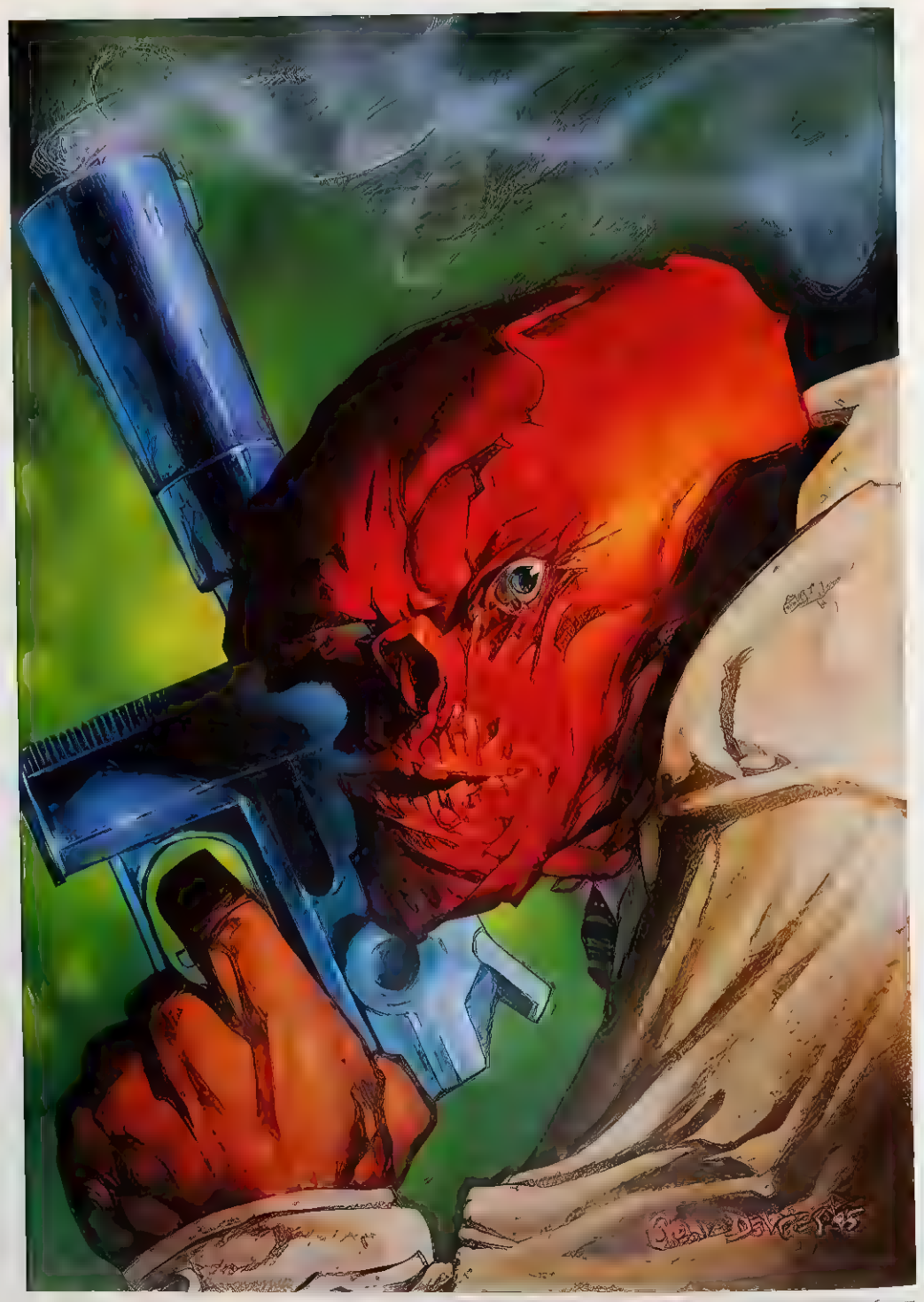
Spectrum III

INSTITUTIONAL

RY RUDDELL

1
artist **JOHN ZELEZNIK**
client Zeleznik Illustration
title Z1-AV7v
medium Acrylic
size 15"x21"

2
artist **GEOF DARROW**
art director Maria Cabardo
designer Maria Cabardo
client Everway/Wizards of the Coast
title Magic Hunger
medium Ink & gouache



3
artist **DAVID DeVRIES**
art director Ben Plavin
client Fleer Corporation
title Red Skull
medium Acrylic
size 7⅛"x9½"

4
artist **DAVID DeVRIES**
art director Ben Plavin
client Fleer Corporation
title Namor
medium Acrylic
size 8"x11"

Red Skull copyright © 1995 by Marvel Entertainment Group

INSTITUTIONAL

1
artist: MARK COVELL
art director: Mark Covell
medium: Oil
size: 25"x19"

2
artist: JOHN MATSON
art director: Chris McDonough
designer: John Matson
client: White Wolf, Inc.
title: Fetal Position
medium: Mixed
size: 5¼"x6¼"

3
artist: MARC GABBANA
designer: Marc Gabbana
client: Self promotion
title: It's Alive
medium: Gouache
size: 14"x18"

2

1
artist: PATRICK WHELAN
art director: Patrick Whelan
designer: Richard Burmood
client: Mastergraphics
title: Holiday
medium: Oil & acrylic
size: 37"x15"

2
artist: STEVEN ASSAEL
art director: Steven Assael
designer: Steven Assael
client: Steven Assael
title: Claire
medium: Oil on board
size: 16"x12"

3
artist: RICK BERRY
designer: Rick Berry
client: Last Unicorn Games
title: Virtual Orpheus
medium: Oil/digital

2

1

2

1
artist: WES BENSCOTER
art director: Wes Benscoter
designer: Wes Benscoter
client: Wes Benscoter
title: Standpoint
medium: Acrylic
size: 18"x24"

2
artist: RICK BERRY
designer: Rick Berry
title: Chainknit
medium: Oil/digital

3
artist: K.D. MATHESON
art director: Rochelle Phister
client: Dark's Art Parlour
title: Mona Verde
medium: Acrylic on paper
size: 36"x48"

4
artist: JOE JUSKO
client: Harris Comics
title: Vampirella
medium: Acrylic
size: 16"x26"

3

Image copyright © TSI 1996 by Harris Comics

1

artist: MARC GABBANA
designer: Rochelle Phister
client: Self promotion
title: Going Places!
medium Gouache
size: 14"x24"

2

artist: DAVID DeVRIES
art director. Ben Plavin
client: Fleer Corporation
title. Sabretoothe
medium Acrylic
size. 8"x11"

Sabretoothe copyright © TM 1996 by Marvel Entertainment Group

3

artist. SEAN COONS
art director. David Mocarski
title Super Patriot
medium Arylic & bronze leaf
size. 12"x16"

4

artist. DOUG CHIANG
art director. Doug Chiang
title Robot Wars
medium Acrylic
size 9½"x11"

CALIFORNIA ST
D.CHIANG '94

1

artist: JAEL
designer: Claudia Goodridge
client: MBI (Danbury Mint)
title: Dream Fantasy
medium: Oil & acrylic
size: 30"x26"

2

artist: WILLIAM STOUT
client: Terra Nova Press
title: White Bear King Valemon
(*after T. Kittelsen*)
medium: Ink & watercolor on board
size: 6⅜"x9¼"

3

artist: SCOTT GUSTAFSON
art director: David Usher
client: The Greenwich Workshop
title: Advice From a Caterpillar

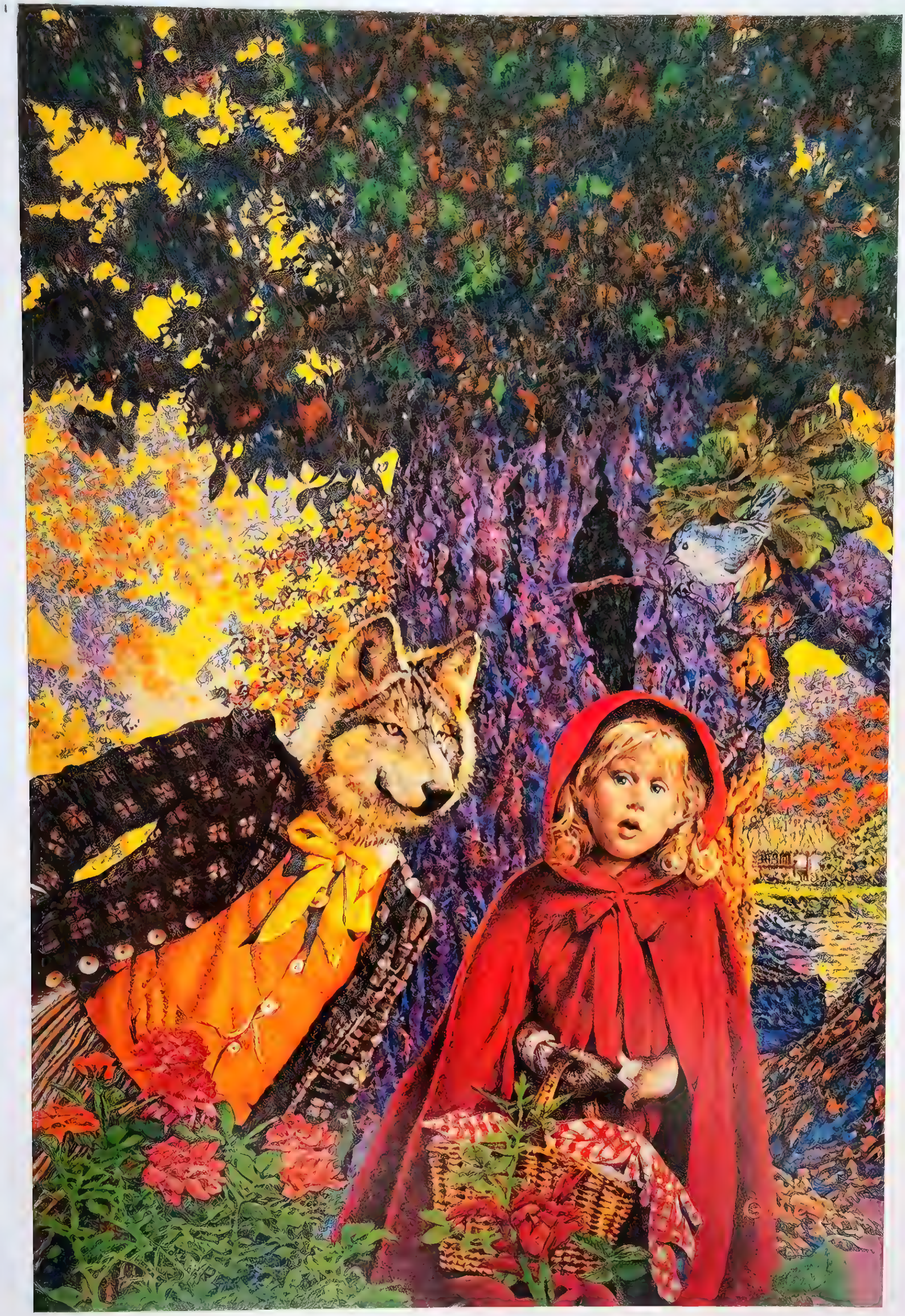
4

artist: CHUCK GILLIES
art director: Josh Hanft
client: Elizabeth Stone Gallery
title: Little Red Riding Hood
medium: Acrylic
size: 10"x16"

1

2

3



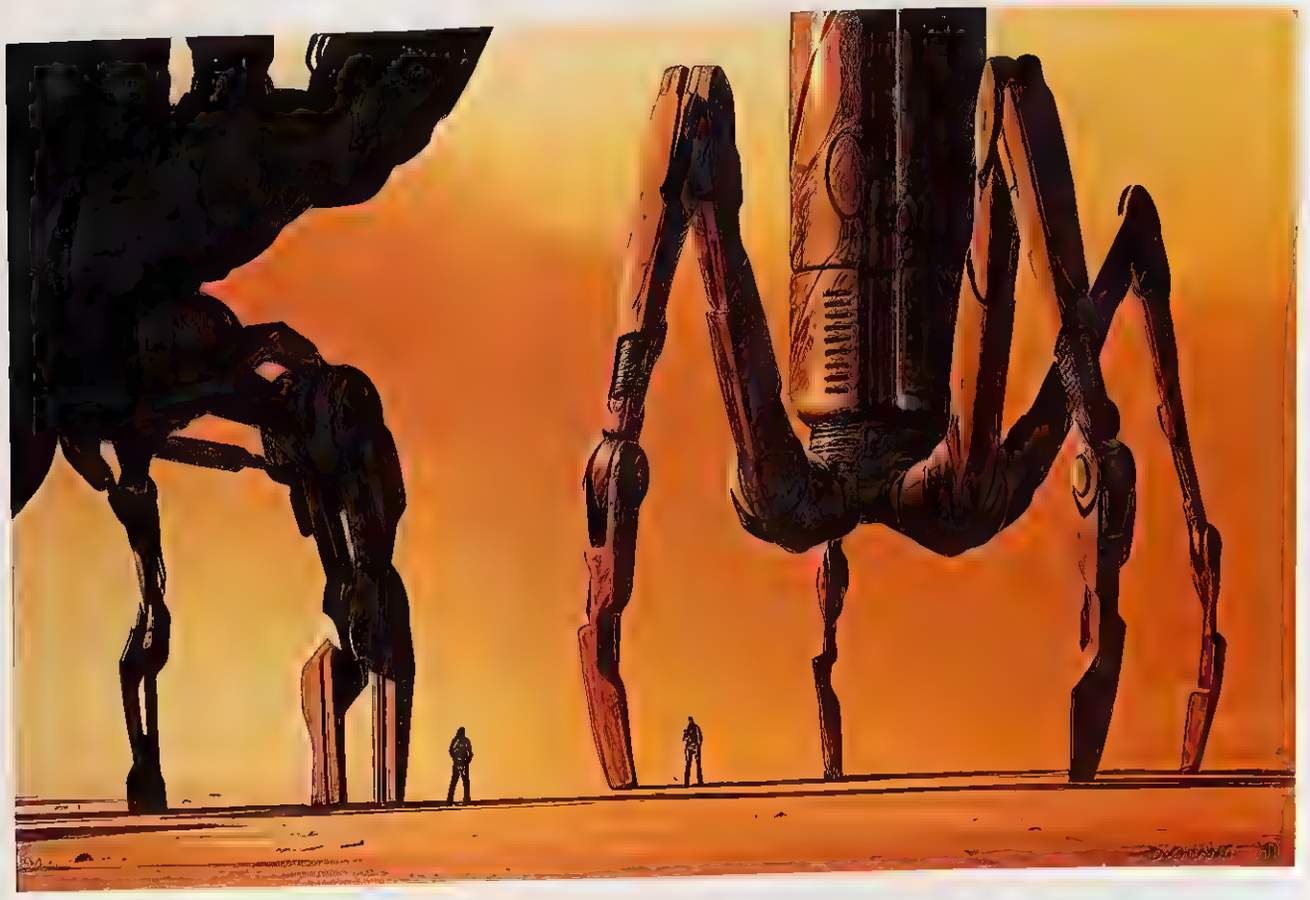
1
artist: DOUG CHIANG
art director: Doug Chiang
title: Robot Wars
medium: Acrylic
size: 7"x11"

2
artist: JAY HONG
client: Self promotion
title: Breaking Through
medium: Acrylic
size: 10"x15"

3
artist: RICK BERRY
client: Self promotion
title: Oracle
medium: Digital

4
artist: MORGAN WEISTLING
art director: Morgan Weistling
client: The Hamilton Collection
title: Star Wars
medium: Oil
size: 15"x15"

1



2

3

Star Wars copyright © and TM 1996 by Lucas Films Ltd

1
artist: DON MAITZ
art director: Keith Parkinson
designer: Mike Ploog
client: FPG
title: Cleric
medium: Oil on masonite
size: 11"x14"

2
artist: JEFF PITTARELLI
client: Self promotion
title: Julie's Nightmare
medium: Acrylic on canvas
size: 60"x48"

3
artist: JOHN BOLTON
art director: Maria Cabardo
designer: Maria Cabardo
client: Everway/Wizards of the Coast
medium: Mixed

1

2

Spectrum III
INSTITUTIONAL

1
artist: TIM O'BRIEN
designer: Tim O'Brien
client: Self promotion
medium: Oil
size: 22"x14"

2
artist: PATRICK ARRASMITH
art director: Adina Sales
title: Self Portrait
medium: Acrylic & scratchboard
size: 11"x17"

3
artist: ROBH RUPPEL
client: FPG
title: October 1
medium: Oil
size: 8"x10"

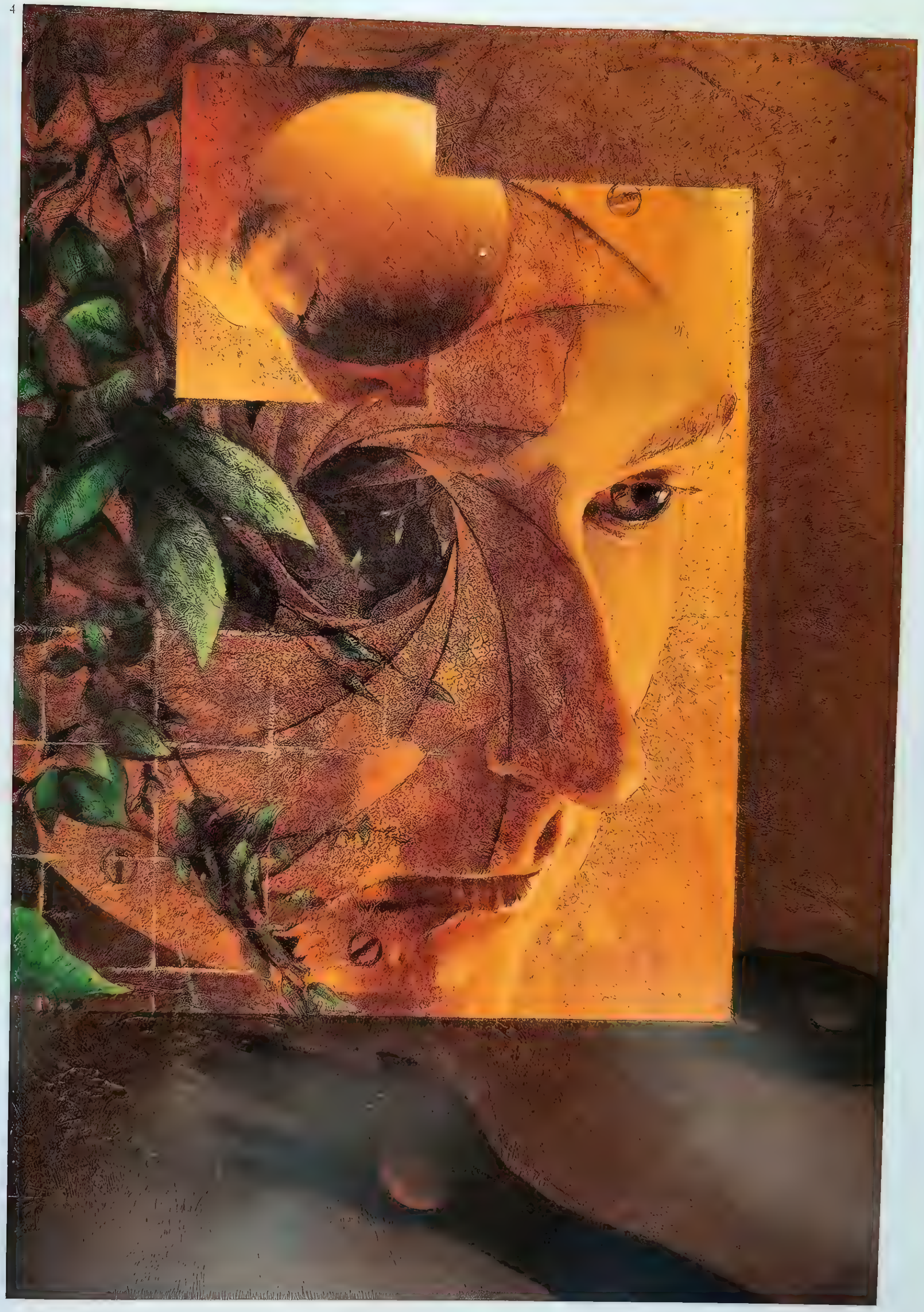
4
artist: MATT MANLEY
art director: Richard Lebeson
designer: Matt Manley
client: RSVP 21
title: Wandering Between Two Worlds...
medium: Oil
size: 12"x17"

1

2

3

4



1
artist: **ERIC BOWMAN**
art director: Eric Bowman
designer: Eric Bowman
title: Big Top
medium: Acrylic
size: 9"x16"

2
artist: **RICK BERRY**
with **Darrel Anderson**
client: Last Unicorn Games
title: Zophiel
medium: Digital

3
artist: **RICK BERRY**
art director: Maria Cabardo
designer: Maria Cabardo
client: Everway/Wizards of the Coast
title: The Witch
medium: Oil

4
artist: **ROB BLISS**
art director: Maria Cabardo
designer: Maria Cabardo
client: Ars Magica/Wizards of the Coast
medium: Mixed

1

2

3

4

1
artist: DAVID DeVRIES
art director: Tom Brevoort
client: Marvel Entertainment
title: Wolverine vs Sauron
medium: Acrylic
size: 20"x15"

2
artist: WILLIAM STOUT
client: Terra Nova Press
title: All Hallow's Eve
medium: Ink & watercolor
size: 6¾"x9"

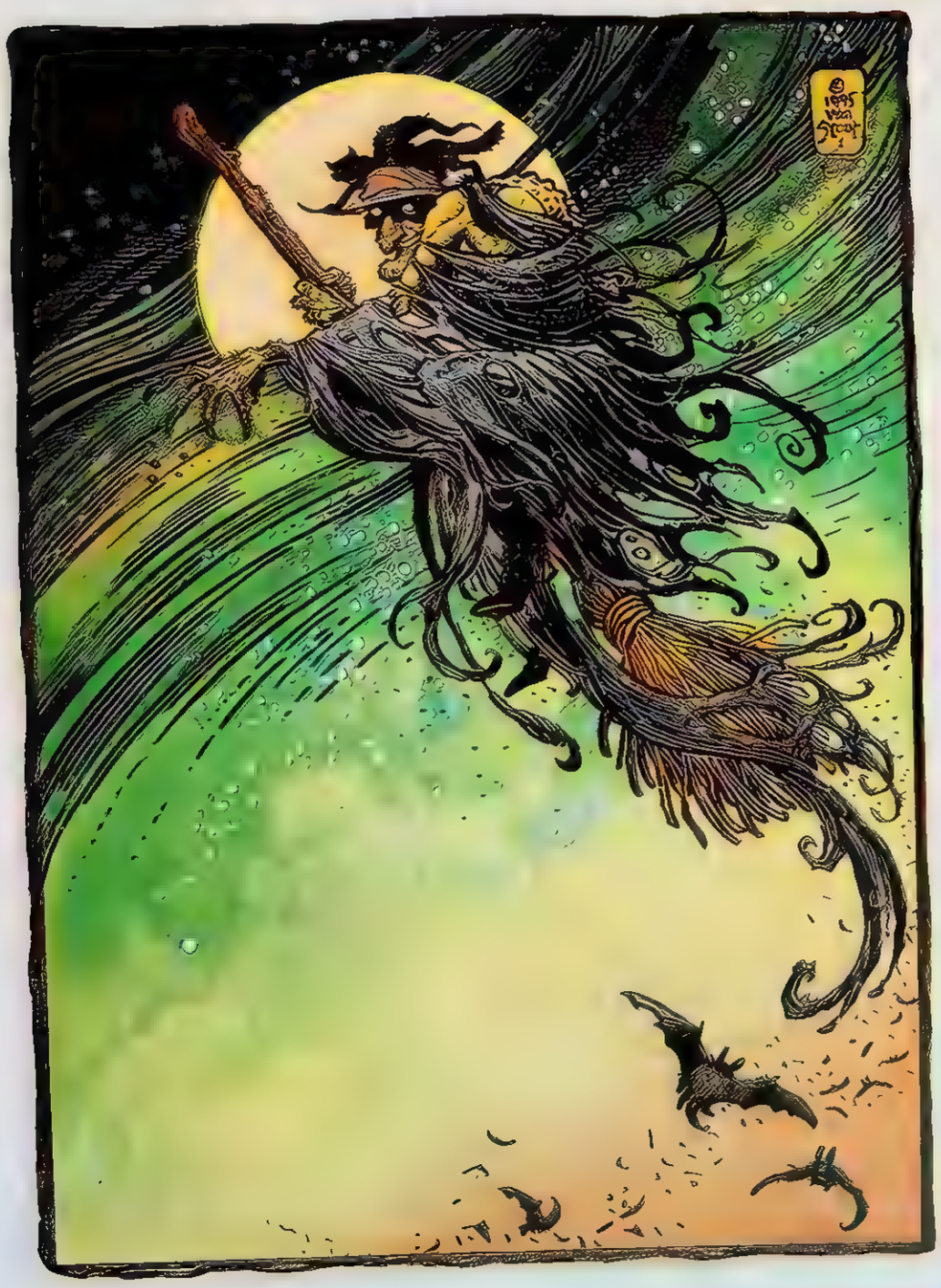
3
artist: SIMON BISLEY
art director: Maria Cabardo
designer: Maria Cabardo
client: Wizards of the Coast
medium: Oil

4
artist: DAVID DeVRIES
art director: Ben Plavin
client: Fleer Corporation
title: Rogue
medium: Acrylic
size: 8"x11"

1

Wolverine & Sauron copyright © & TM 1996 by Marvel Entertainment Group

2



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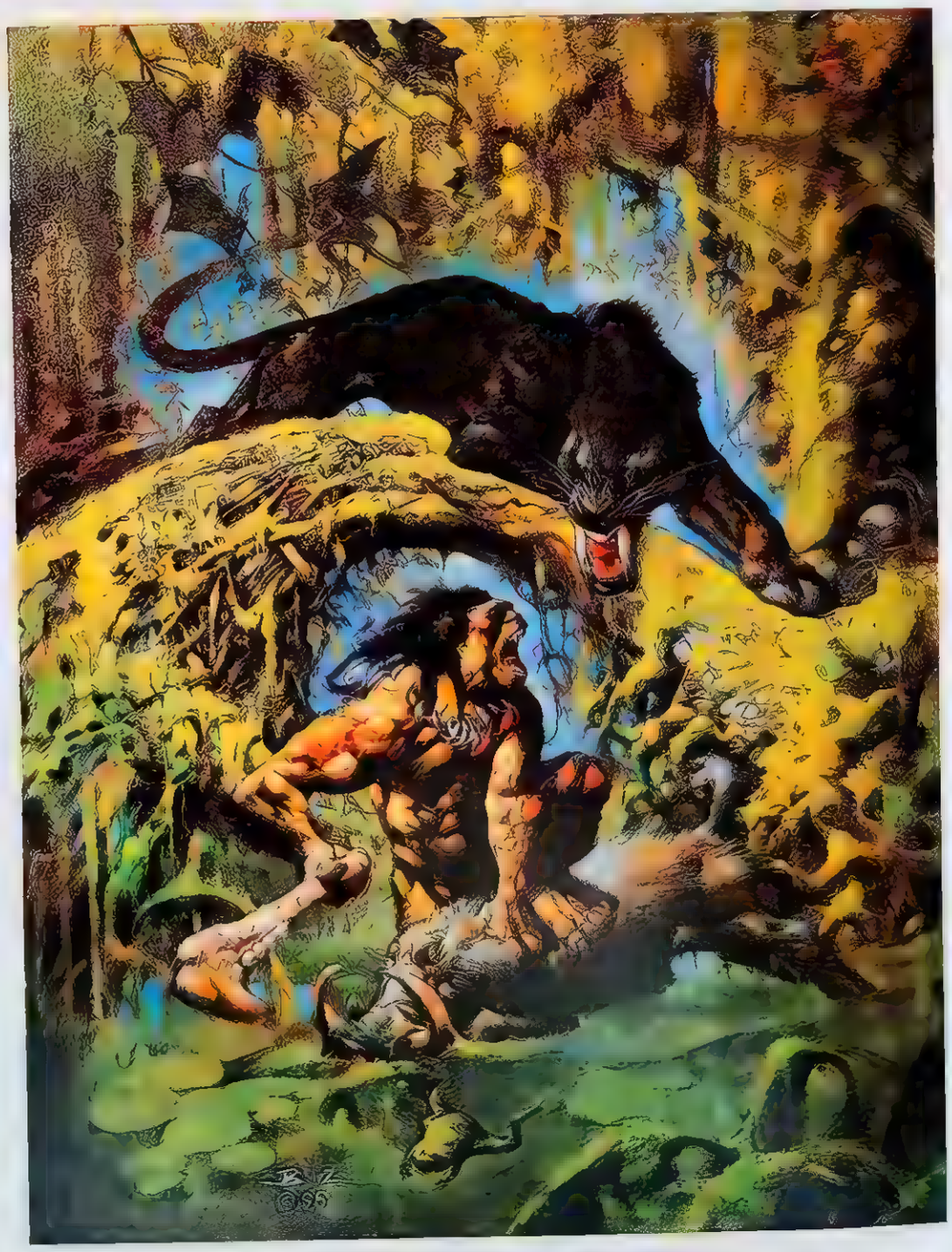


4

Rogue copyright © & TM 1996 by Marvel Entertainment Group.

1
artist: TODD LOCKWOOD
art director: Todd Lockwood
client: Self promotion
title: Hell Friezes 1: Cerberus
medium: Pencil
size: 10½"x14"

2
artist: LAUREL BLECHMAN
client: Marvel Entertainment
title: Ghost Rider
medium: Acrylic

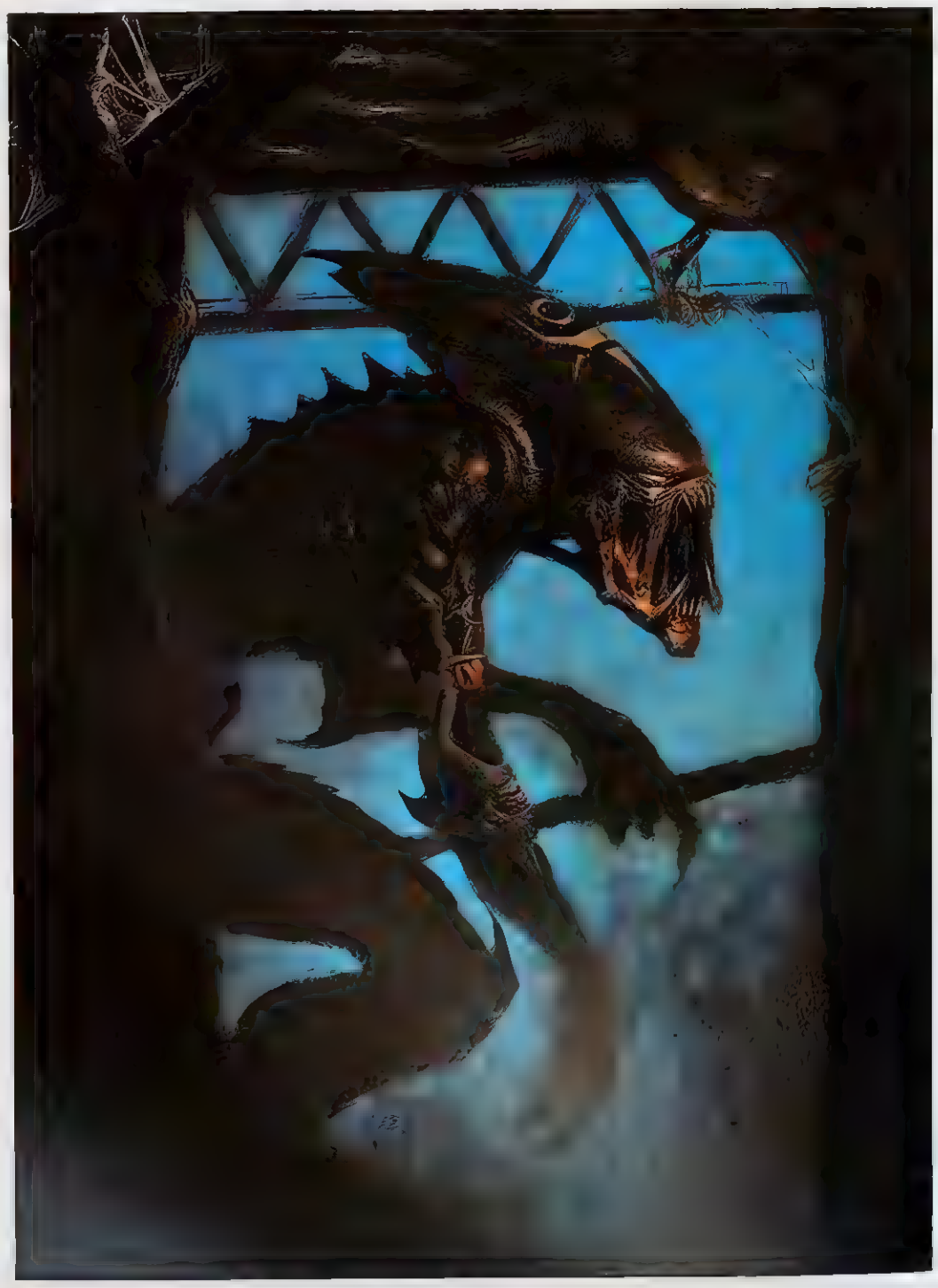
3
artist: JAY HONG
designer: Jay Hong
client: Self promotion
title: Alien Warrior
medium: Acrylic
size: 14"x20"

4
artist: R.D. MATHESON
art director: Rachelle Phister
client: Dark's Art Parlour
title: The Lord of the Flies
medium: Acrylic on paper
size: 50"x69"

1

2

3



Ghost Rider copyright © & TM 1996 by Marvel Entertainment Group

1
artist: JOSEPH VARGO
art director: Joseph Vargo
client: Monolith Graphics
title: Gargoyles
medium: Acrylic
size: 18"x24"

2
artist: DAVID A. CHERRY
art director: Felicia Brown
client: The Hamilton Collection
title: The Lovers
medium: Acrylic
size: 30"x40"

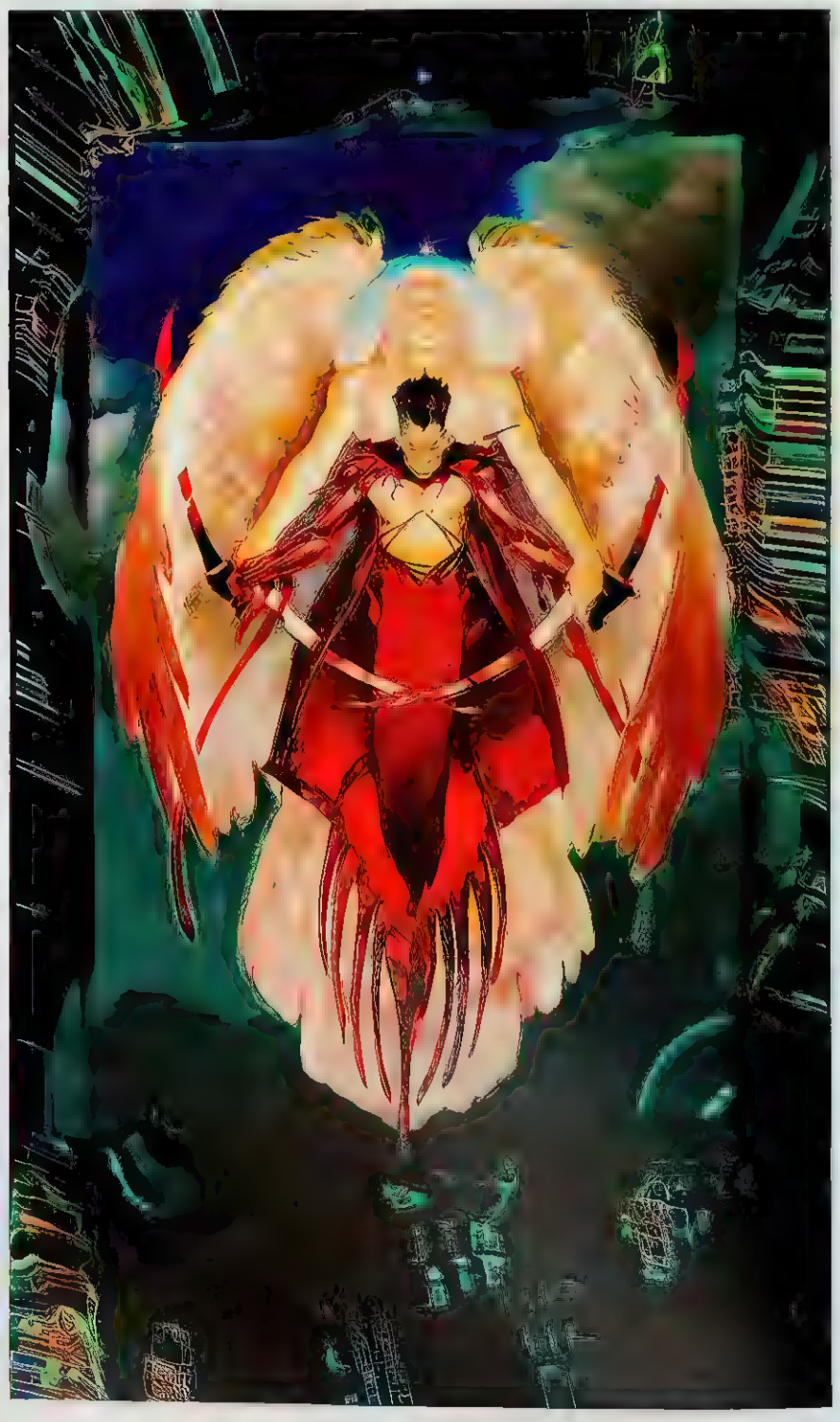
3
artist: RICK BERRY
with Michael Wm. Kaluta
client: Last Unicorn Games
title: Heresy
medium: Oil & digital

4
artist: WILLIAM STOUT
client: Terra Nova Press
title: Sea Fantasy
medium: Ink & watercolor on board

1

2

3



4

Spectrum III
INSTITUTIONAL

1
artist: DARREL ANDERSON
client: Braid Media Arts
title: Clockwork Ballet
medium: Digital

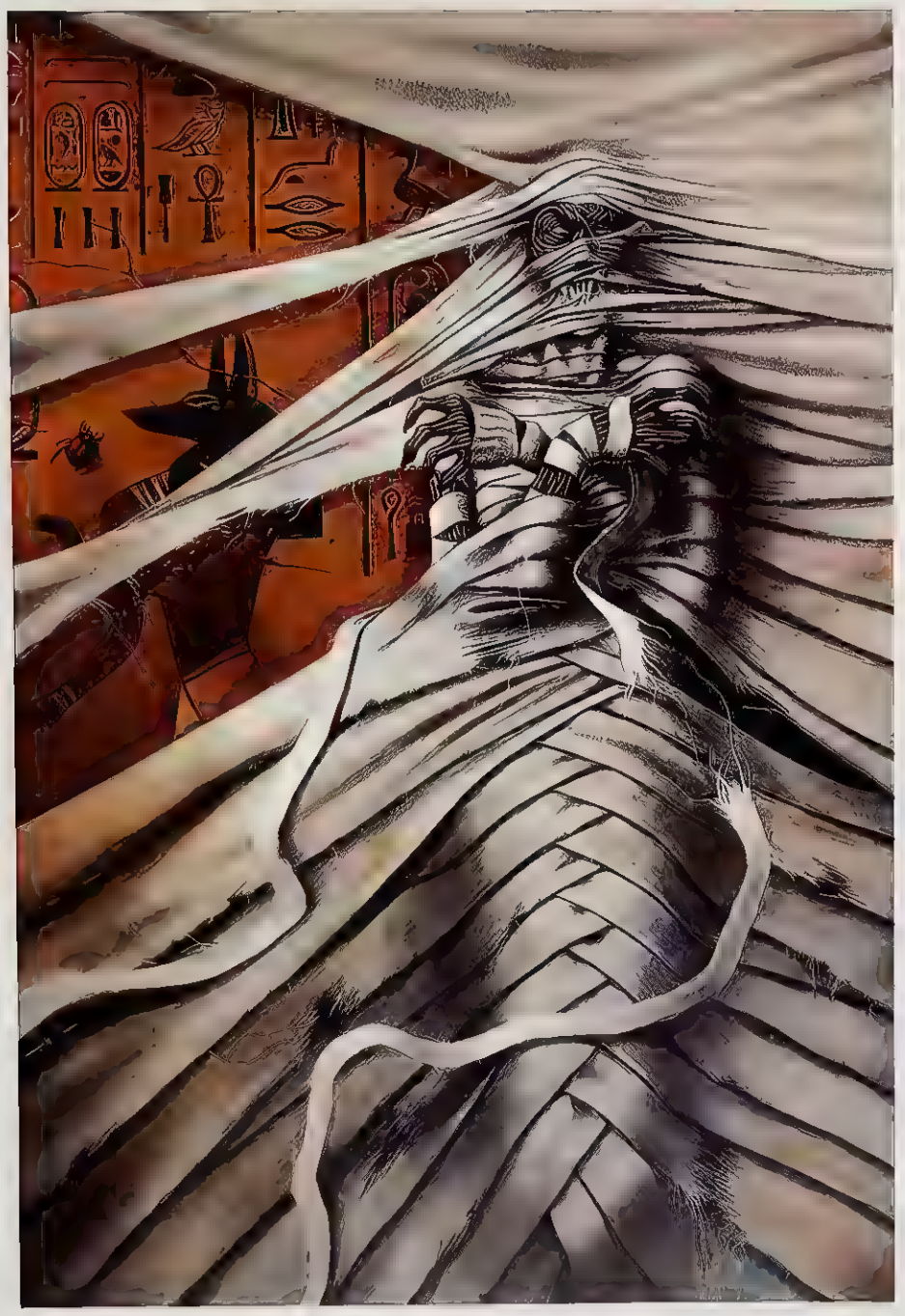
2
artist: MARK COVELL
art director: Mark Covell
medium: Oil
size: 18"x13"

3
artist: IAN MILLER
art director: *Maria Cabardo*
client: Wizards of the Coast
medium: Mixed

4
artist: RICK BERRY
art director: *Maria Cabardo*
client: Wizards of the Coast
medium: Oil

1

2



3

1

2

1
artist: ROB BLISS
art director: Maria Cabardo
designer: Maria Cabardo
client: Wizards of the Coast
title: Untitled
medium: Mixed

2
artist: WILLIAM STOUT
client: Terra Nova Press
title: Dragon's Slumber
medium: Ink & watercolor on board
size: 6⅛"x9⅛"

3
artist: JOHN POUND
designer: John Pound
title: The Temptation of St. Mickey
medium: Acrylic
size: 24"x30'

4
artist: ROB BLISS
art director: Maria Cabardo
designer: Maria Cabardo
client: Wizards of the Coast
medium: Mixed

3

4

GOLD AWARD

UNPUBLISHED

artist: STEVEN ASSAEL
art director: Steven Assael
designer: Steven Assael
client: Steven Assael
title: Twister
medium: Oil on board
size 40"x60"

SILVER AWARD

UNPUBLISHED

artist: TIM O'BRIEN
designer: Tim O'Brien
medium: Oil
size: 16"x26"

CERTIFICATE

UNPUBLISHED

artist: **WALTER VELEZ**
art director: Walter Velez
designer: Walter Velez
title: Dragontails
medium: Acrylic
size: 18"x30"

CERTIFICATE

UNPUBLISHED

artist: JON FOSTER
designer: Jon Foster
title: Alignment
medium: Mixed
size: 10"x14"

1
artist: CARL LUNDGREN
art director: Michele Lundgren
title: No Blood...So Far
medium: Oil on board
size: 60"x34"

2
artist: MICHAEL WHELAN
title: Crux Humanus
medium: Digital
size: 5"x5"

3
artist: JOHN RUSH
client: Eleanor Ettunger Gallery
title: Study of a Winged Figure
medium: Oil on canvas
size: 16"x24"

2

3

1
artist: STEVE FERRIS
title: Queen of the Nile
medium: Oil
size: 30"x30"

2
artist: RICHARD HESCOX
art director: Richard Hescox
designer: Richard Hescox
title: The Dreaming Sea
medium: Oil
size: 27"x23"

3
artist: BARCLAY SHAW
client: Barclay Shaw
title: Vesperal Clouds
medium: Oil
size: 32"x48"

1

2

3

1

2

1
artist: HEIDI TAILLEFER
title: Harbinger's Tail
medium: Acrylic
size: 30"x40"

2
artist: RAY-MEL CORNELIUS
client: Dallas Society of Illustrators
title: Widow Maker
medium: Acrylic
size: 11"x12"

3
artist: JAY JOHNSON
client: Jay Johnson Illustration
title: The Hit
medium: Digital
size: 9"x10"

4
artist: BILL NELSON
art director: Bill Nelson
designer: Bill Nelson
client: The Creative Company
title: Sprouter
medium: Mixed
size: 7"x11"

3

1
artist: DAVID MARTIN
title: Heart of Thunder
medium: Oil
size: 60"x36"

2
artist: BILL NELSON
art director: Bill Nelson
designer: Bill Nelson
client: The Creative Company
title: Stumpy
medium: Mixed
size: 7"x11"

3
artist: EZRA TUCKER
client: Ezra Tucker
title: American Storm
medium: Oil
size: 34"x24"

4
artist: EZRA TUCKER
client: Ezra Tucker
title: Midday Monarch
medium: Oil
size: 28"x18"

3

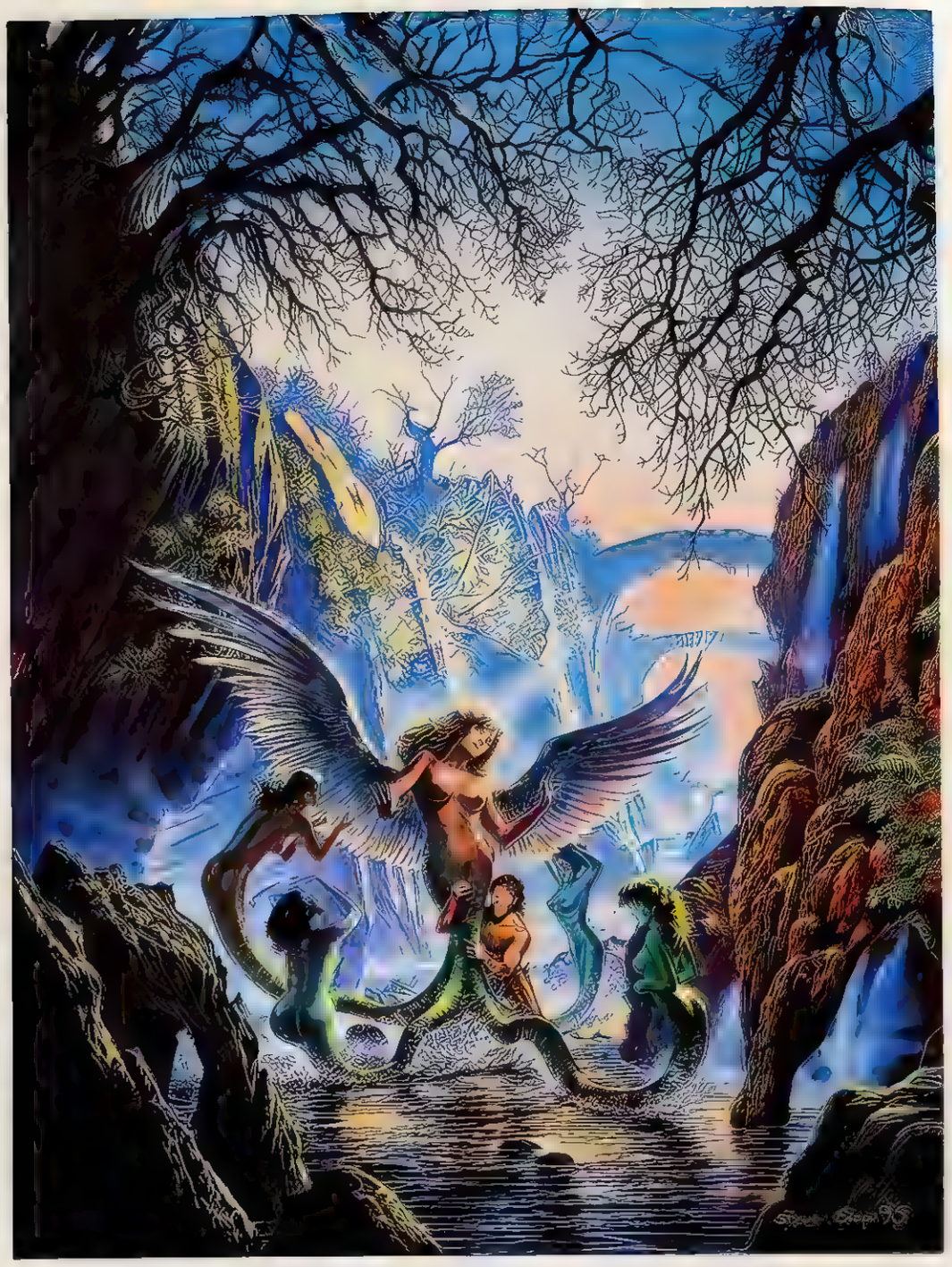
4

1
artist: STEVE CRISP
title: Ogen's Quest
medium: Gouache & acrylic
size: 18"x24"

2
artist: JON FOSTER
art director: Jon Foster
title: Ghost Dance
medium: Oil
size: 40"x26"

3
artist: MIKE MIGNOLA
art director: Scott Dunbier
designer: Mike Mignola
client: Wildstorm Productions
title: Hellboy
medium: Ink & watercolor
size: 16"x22"

1



2

3

Spectrum III
UNPUBLISHED

1

2

1
artist: CARLOS BUTTS
title: Abrasion/Cavity

2
artist: WILL WILSON
client: The John Pence Gallery
title: Pulling Strings
medium: Oil
size: 16"x20"

3
artist: FRED FIELDS
art director: Fred Fields
designer: Fred Fields
client: Self promotion
title: Sweet Necktar
medium: Oil
size: 11"x13½"

4
artist: ARMAND BALTAZAR
art director: Jeff Fey
title: Fairy Tales Taught Us
About a World That Might Be
medium: Oil
size: 17"x22"

3

4

1

2

3

1
artist: DAVE TERRILL
art director: Dave Terrill
title: Mantis
medium: Mixed
size: 11"x14"

2
artist: LARS GRANT-WEST
art director: Lars Grant-West
title: An Unusual Friendship
medium: Oil on canvas
size: 22"x32"

3
artist: SEAN COONS
title: Tic Toc
medium: Acrylic
size: 8"x11"

4
artist: MICHAEL ASTRACHAN
medium: Oil
size: 16"x22"

4

Spectrum III
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